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Half Hours With the Best Composers

EDITED BY

KARL KLAUSER

WITH AN INTRODUCTION
BY GEORGE PROCTOR

ILLUSTRATED



VOL. VI

BOSTON
MUSICIAN'S LEAGUE OF AMERICA
1910

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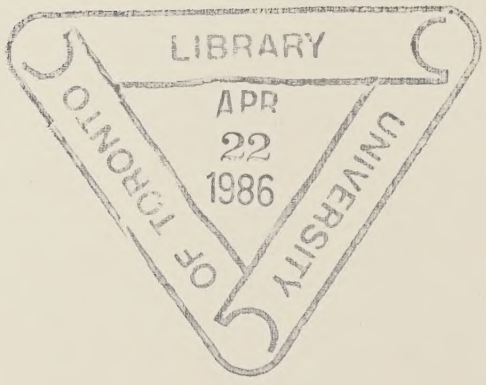


TABLE OF CONTENTS

VOLUME VI

		Page
Bargiel	Con moto grazioso, Op. 32, No. 8	830
Beethoven, L. von	Bagatelle, Op. 33, No. 1	845
Boccherini, L.	Minuet in G, allegretto	908
Chopin, F.	Prelude, Op. 28, No. 23	868
	Valse, Op. 34, No. 2	912
Drobisch, E.	Clavierstück, andante	822
	Clavierstück, allegretto	854
Gluck, C. W.	Gavotte from the Ballet *Don Juan*	826
Grieg, E.	Album Leaf, Op. 12, No. 7	850
	Cradle Song, Op. 38, No. 1	801
	Folk Dance, Op. 38, No. 5	918
Gutmann, A.	Nocturne, Op. 8, No. 2	865
Halven, E.	Warrior's Greeting to the Fatherland	902
Jensen, A.	Galatea, Op. 44, No. 3	814
	Glimpses of Lost Happiness, Op. 8, No. 9	852
	Springtime of Love, Op. 8, No. 16	934
Karganoff, G.	Arabesque, Op. 6, No. 6, G major	930
	Arabesque, Op. 6, No. 12, G major	870
Kelley, Edgar Stillman	Portrait and Biographical Sketch	887
	Lyric Opera Sketches, Op. 13	
	(a) For a Gavotte Movement	889
	(b) For a Waltz Chorus	891
Kjerulf, H.	Polka, E flat	880
	Shepherd's Song, F major	920
Kullak, Th.	Petrarch to Laura, Op. 84, No. 2	856
MacDowell, E. A.	Portrait and Biographical Sketch	835
	Air et Rigaudon, Op. 49, No. 1	837
	Air et Rigaudon, Op. 49, No. 2	840
Mayer, Carl	Scherzino, Op. 330, No. 7	862
Reinhold, Hugo	Valse Pittoresque, Op. 50, No. 2	818
Roeder, Martin	Portrait and Biographical Sketch	783
	Constantinople, Part I	785
	Constantinople, Part II	793
Rohde, Ed.	Melodic Study, G major	823
	Romance from Sonata in A minor	895
Schubert, F.	Entr'act Music from *Rosamunde*	809
	Military March, Op. 51, No. 1	874
	Slow Valses, Op. 33	898
Schumann, R.	Convivial Song, Op. 68, No. 33	932
	Picture from the East, Op. 66, No. 1	878
	Spring Song, Op. 68, No. 18	828
Schytte, L.	A Morning Walk, Op. 29, No. 6	859
Voigt, Th.	In May, Op. 11, No. 1	820
Wachs, Paul	Pendant la Mazurka	804
Wagner, R.	Album Leaf	926
Weber, C. M. von	Romance from Piano Duet, Op. 3	906



Martin Roeder

MARTIN ROEDER

MARTIN ROEDER was born in Berlin, Germany, on April 7, 1851, and died suddenly in Boston, June 7, 1895. His parents were both musical.

At eight years of age he was somewhat of an *enfant prodige*, playing the violin with great cleverness, his first instructor being Prof. De Ahna of Berlin. At this period, without having received any proper instruction, he attempted to write music, and produced a considerable number of compositions of every description. After having completed the usual course of study, he was apprenticed to a large mercantile establishment; but his health failed, and he was sent to Wiesbaden, where he met Joachim Raff, who gave him such hearty indorsement that he was admitted to the Königliche Hochschule at Berlin, where he received instruction in counterpoint and composition from Kiel, and violin lessons from Joachim.

Upon leaving the Hochschule he was appointed choirmaster in the Teatro Dal Verme in Milan, but soon resigned this position to become editor-in-chief of Ricordi's world-known *Gazzetta Musicale*. At this time he founded at Milan the very first choral society for classical music in Italy. In 1877 he left Italy for the Azores, as conductor of an Italian opera company. While there he wrote an essay on "Portuguese Music," dedicating the volume to the king of Portugal, who rewarded him with the Order of Christ as a mark of appreciation.

Returning to Italy he joined another opera company as conductor at Turin, Bologna and Novara, where his pupil, Lillian Nordica, made her first appearance on the Italian stage under his direction. Later on he conducted in Spain and Portugal, returning at last to Milan, where he resumed his conductorship of the Società Corale.

During these days of restless travel he wrote his two best and most mature works, — the mystery play *Mary Magdalen*, and the fantastic opera *Vera*. In order to secure a proper performance of these scores he finally returned to Berlin, where he settled as a vocal teacher. The opera was produced at Hamburg, and scored a tremendous success. At the occasion of the wedding of Princess Sophia of Prussia (a former pupil of his) to the Crown Prince of Greece he wrote a symphonic poem, *Hellas*, and was decorated with the Order of the Saviour by King George of Greece.

In 1889 he left Berlin to become senior professor at the Royal Irish Academy of Music in Dublin, where he remained until 1892, when he came to America to take charge of the vocal department of the New England Conservatory of Music in Boston. This position he resigned a year later, and from that time devoted his attention to composition and teaching. He was conductor of several musical organizations of Boston. He died at Cambridge, Mass., June 10, 1895.

Considering the number of his larger works, it is, perhaps, surprising that many of his compositions remain unpublished. But his conscientious desire to maintain a high standard of excellence caused him to withhold much of real value.

Among his published works are: —

St. Mary Magdalen, mystery play; *Vera*, dramatic fantastic opera; *Trio* (E minor), for piano, violin, violoncello; *Quartet* (B♭ minor), for piano, violin, viola, and cello; *Improvisations*, two cycles of songs; *Queen Iolanthe*, cycle of songs; *Degli Abruzzi*, four-hand piano pieces; *Italian Reminiscences*, four hand; six rhapsodies for violin and orchestra; three concert pieces for violoncello and piano; album of sacred songs; *Vespers* for soli, chorus, orchestra, and organ.


Constantinople.
Martin Roeder
Op. 85
Introduction
No. I. Entrance to the Golden Horn.
Allegro
mf. leggiero
8va
loco
mf

Constantinople.

PART I.

ENTRANCE TO THE GOLDEN HORN.

Against the crimson twilight of the sky
Thy domes stand out like swarthy silhouettes
  Suspended on the sunset's golden frets,
And framed in banks of clouds of ruby dye;
  Thy mosques are draped in sombre panoply:
Muezzins call to prayer from minarets,
  Their cries resounding from the parapets,
A weirdlike summons from a world on high.
City of Constantine — of sweet Romance —
  A spell o'er thee is sung in ancient rhymes,
When the Crusaders waved the flashing lance
  And cavaliers kept measure to thy chimes.
Alas! for faded pomp and vanished dance
  Seen but through chronicles of olden times!

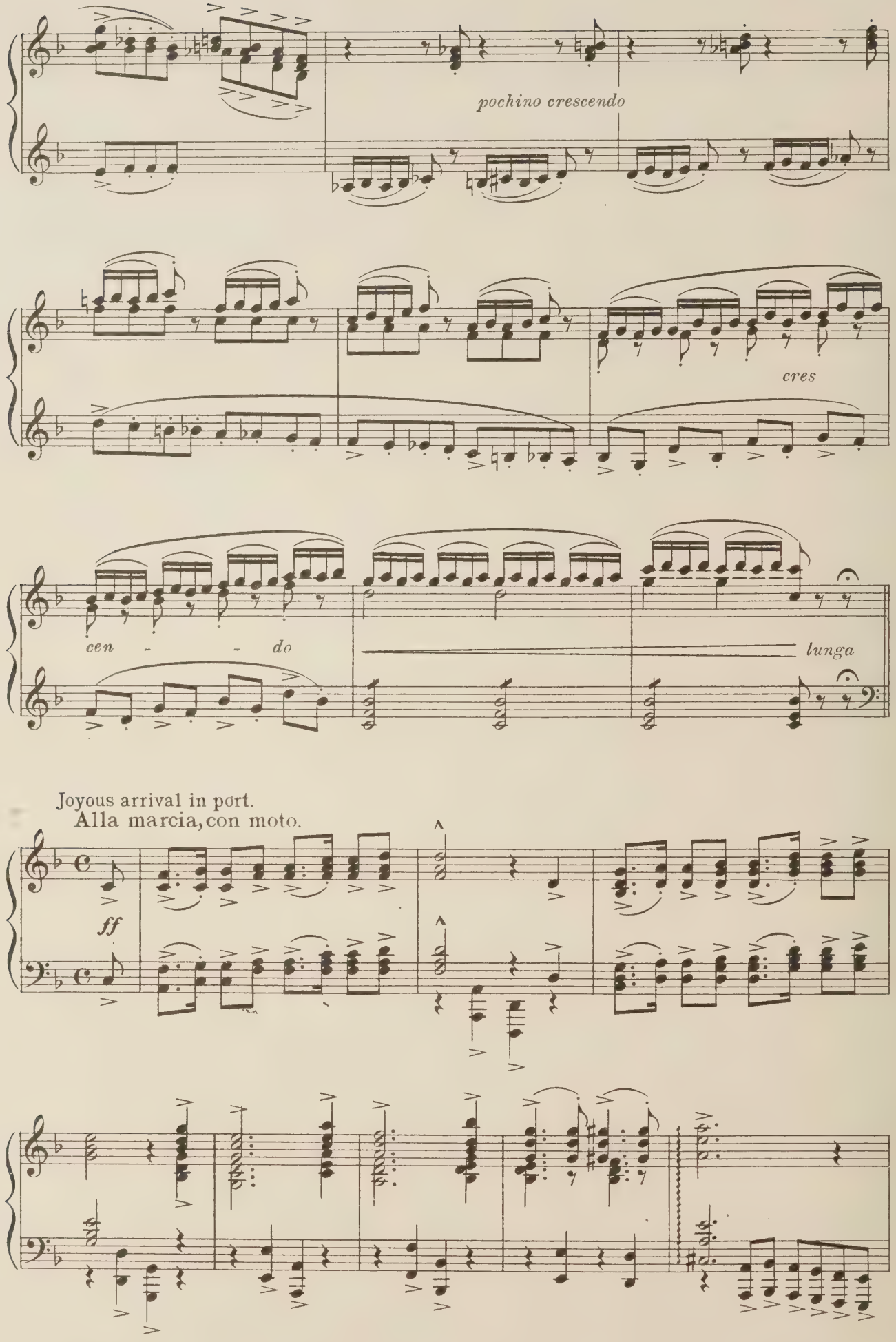
Poem by Dexter Smith.

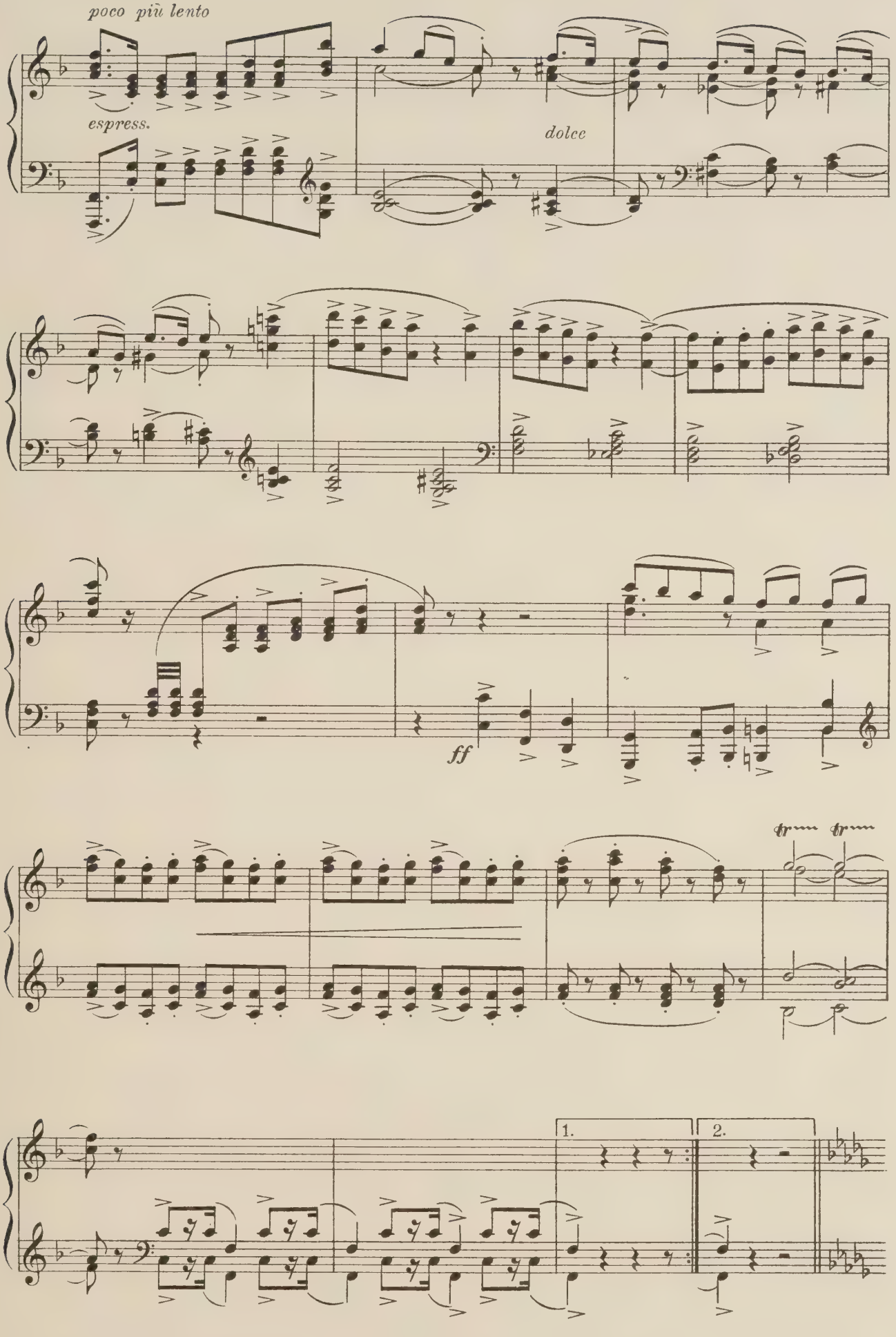
Music by MARTIN ROEDER.
Op. 83.

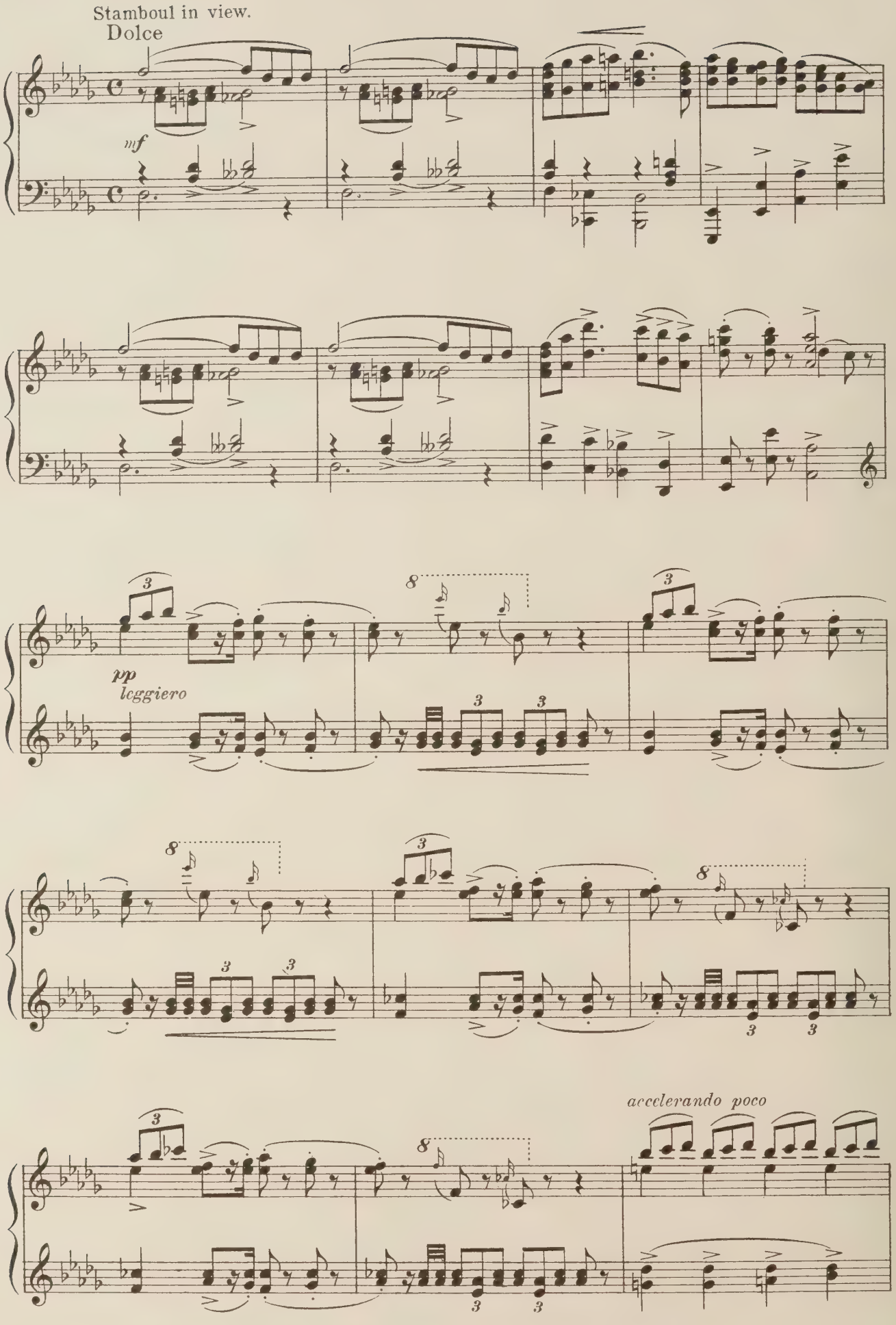
INTRODUCTION.
Allegro.



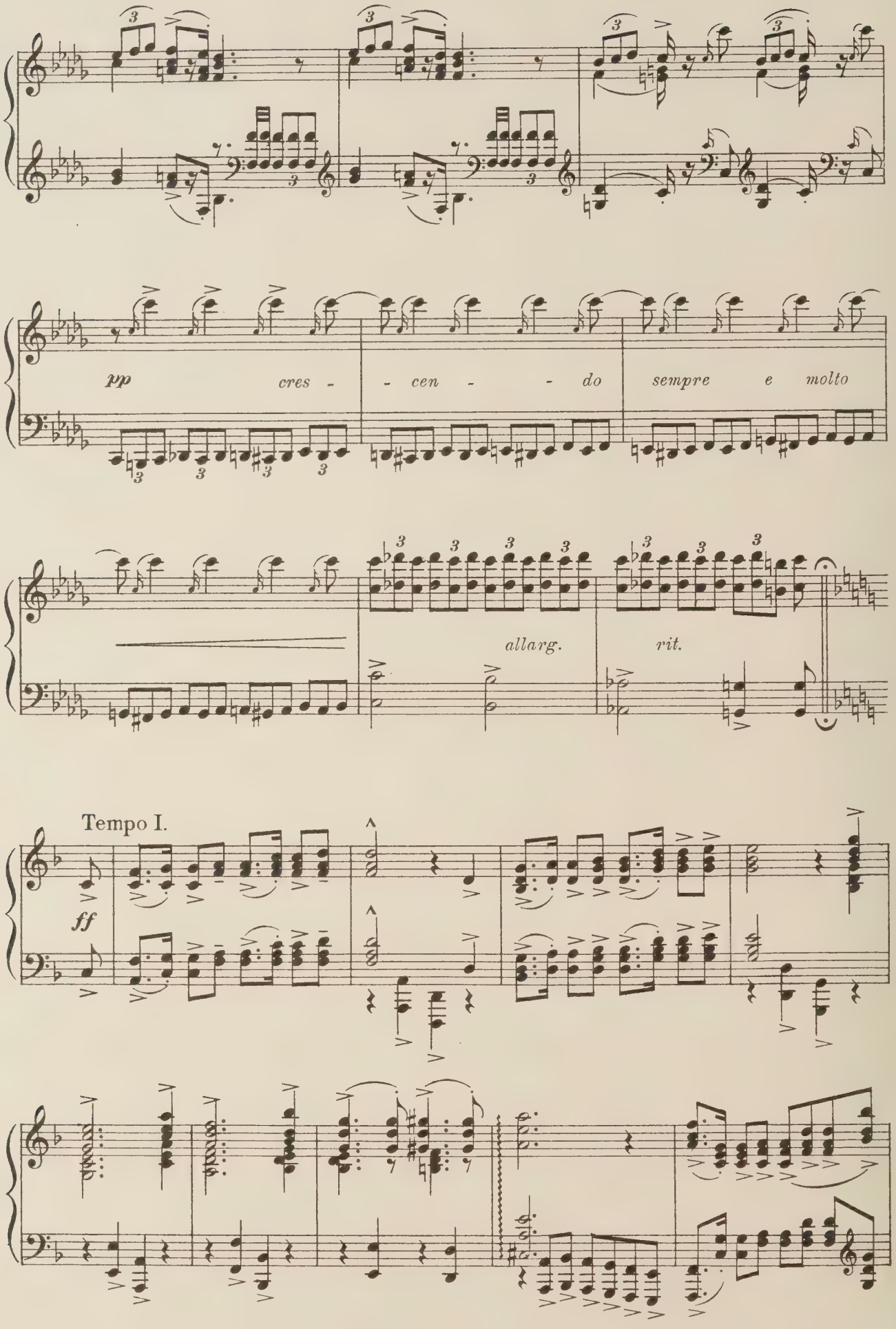
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pochino crescendo
cres
cen - - do
lunga
Joyous arrival in port.
Alla marcia, con moto.
ff


poco più lento
espress.
dolce
ff
tr
tr
1.
2.


Stamboul in view.
Dolce
mf
pp
leggiero
acclerando poco


rit.
a tempo
mf


pp
cres - - cen - - do
sempre e molto
allarg.
rit.
Tempo I.
ff


dolce
ff
allarg. con forza

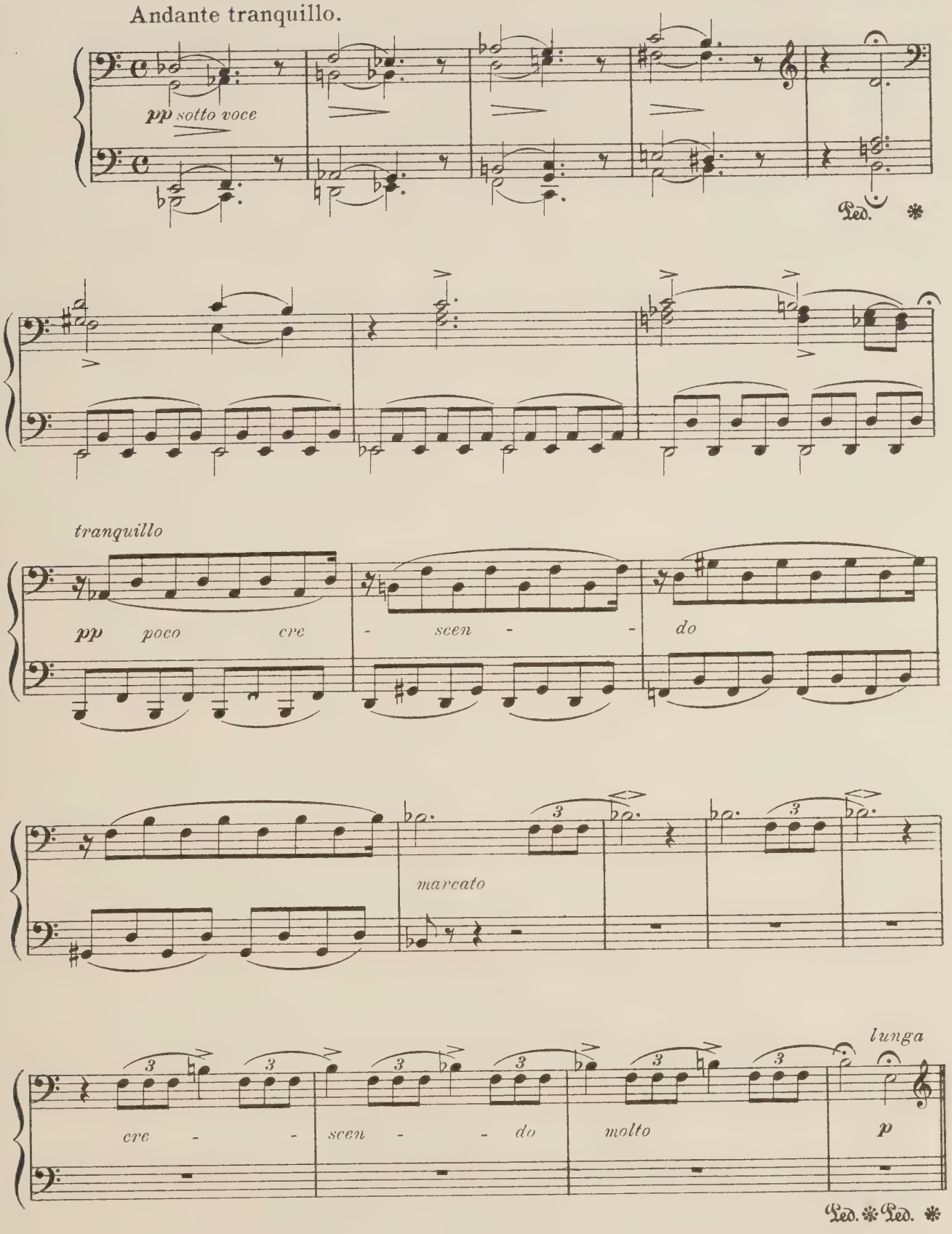

cres - - cen -
- - do molto -
- - - rit poco
fff
Ped. * Ped. * Ped. *

Constantinople.

PART II.

CALL OF THE MUEZZIN FROM THE MINARET AT EARLY DAWN.

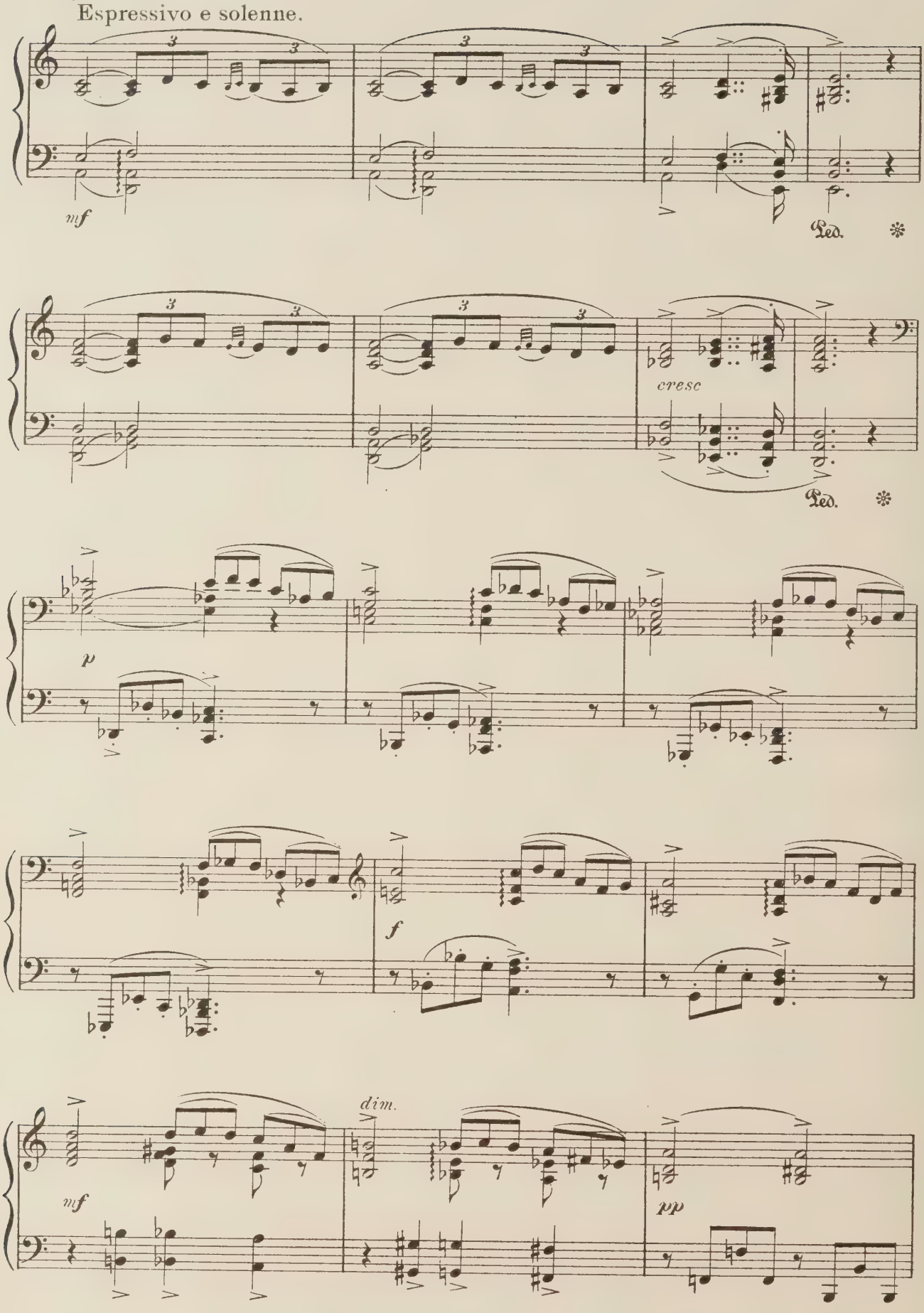
MARTIN ROEDER.

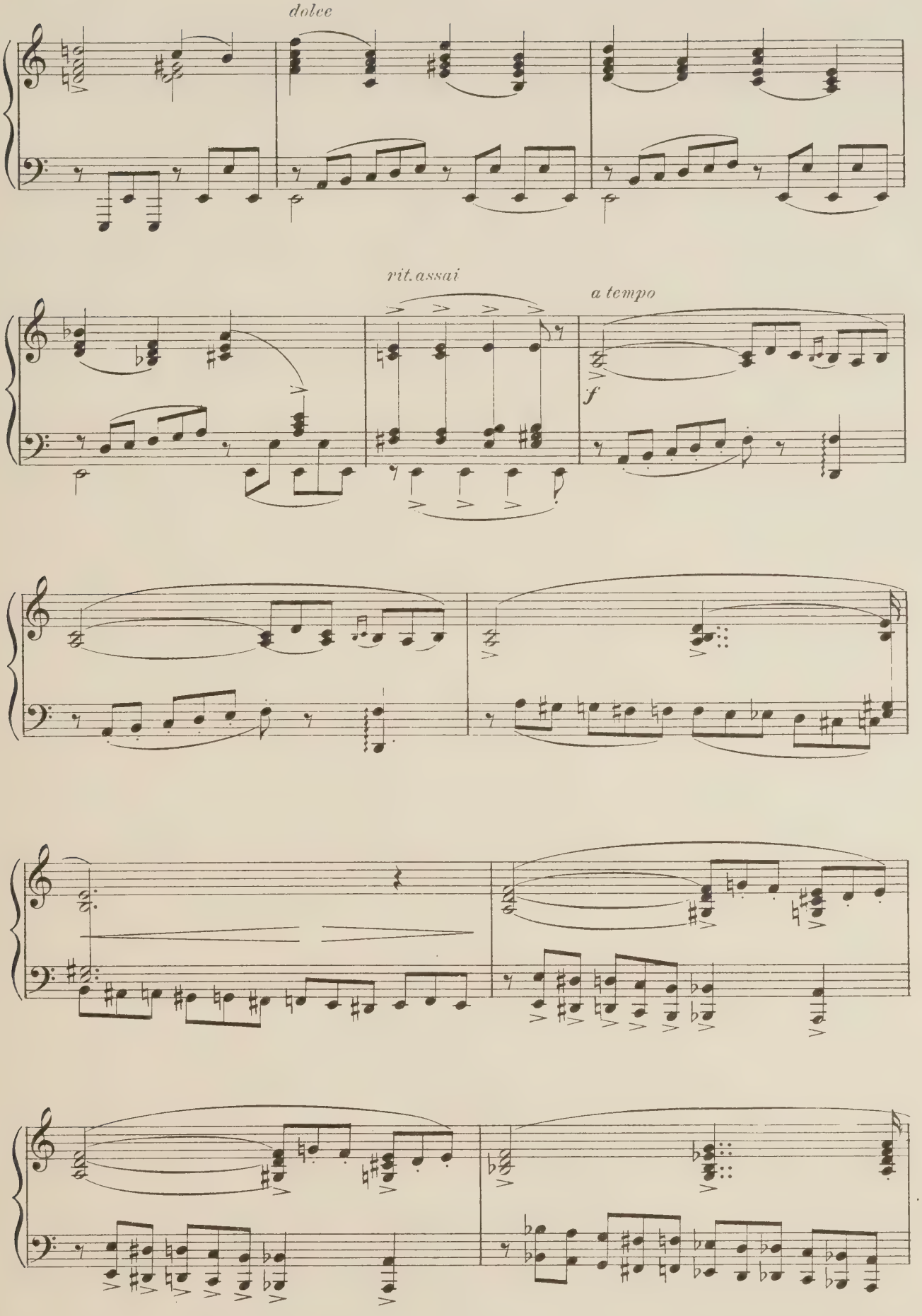


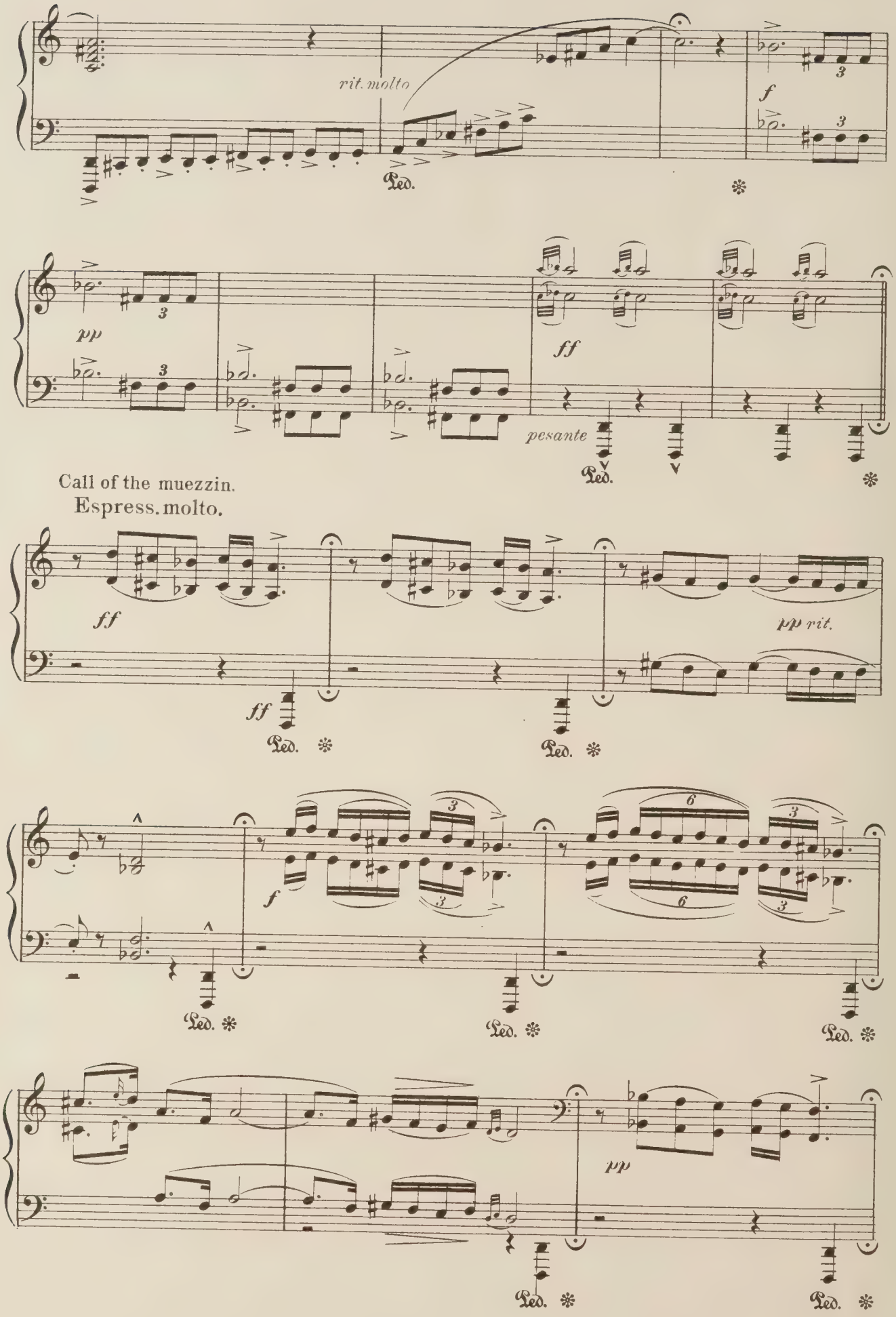
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Hymn from within the mosque.

Espressivo e solenne.




dolce
rit. assai
a tempo
f


rit. molto
Ped.
f
pp
ff
pesante
Call of the muezzin.
Espress. molto.
ff
pp rit.
f
pp



Gathering of the believers.

Più vivo.











Thanks to Allah.

Pesante.







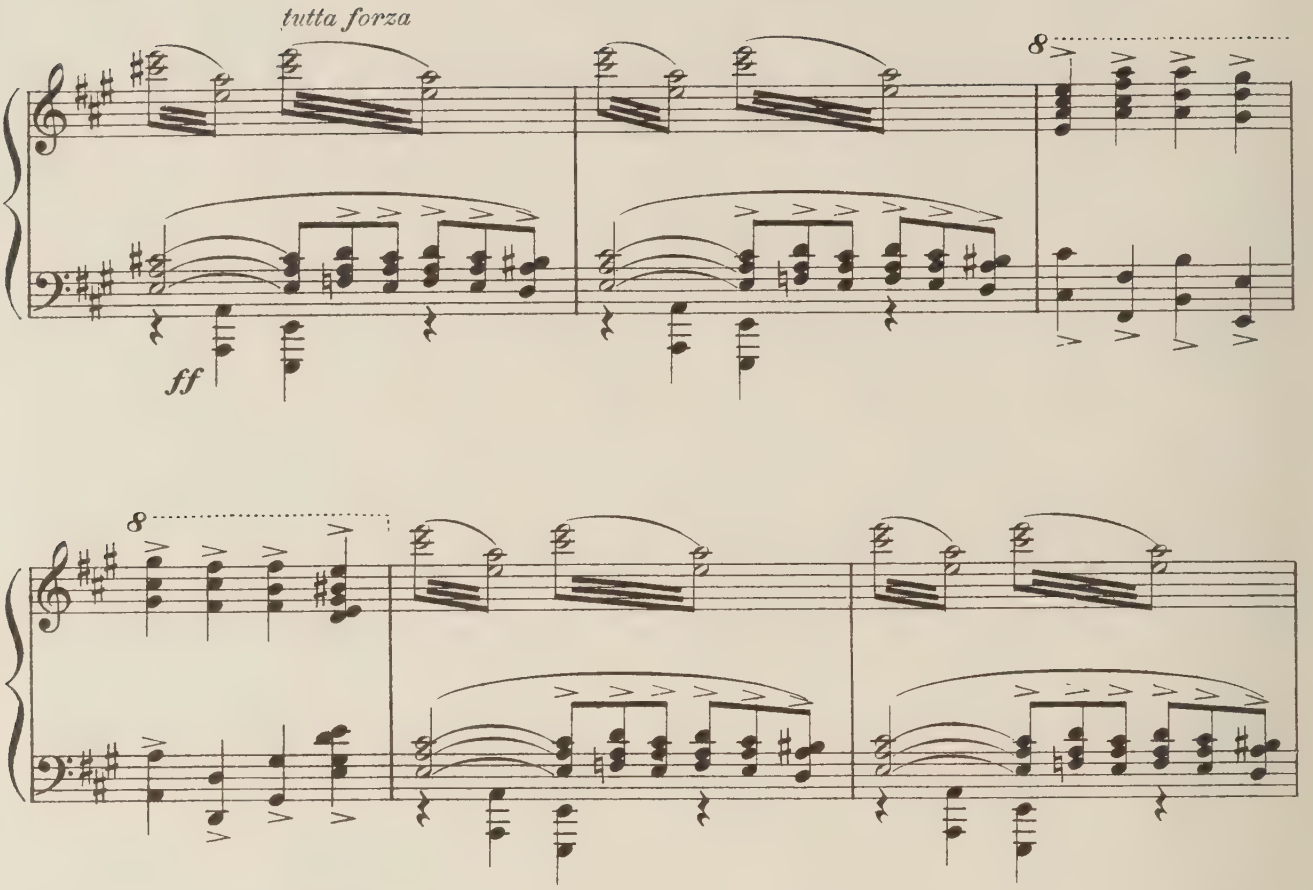





a tempo
allargando
ff


8




tutta forza
ff
8
8

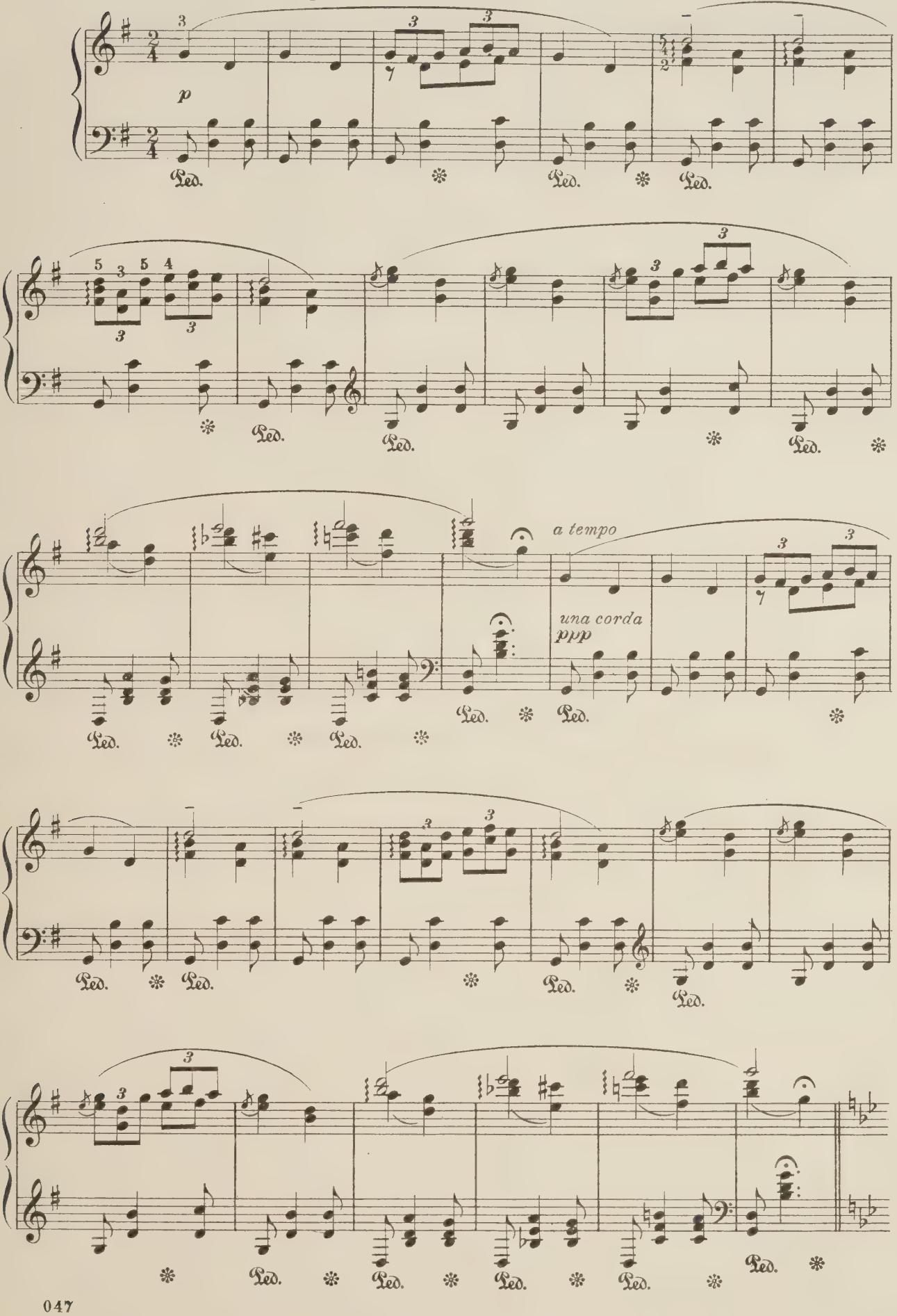

8
Come prima.
ff
pp
Ped. Ped.
Ped.
Ped.


Maestoso.
riten.
pp
Ped.
lunga
ff
Ped.

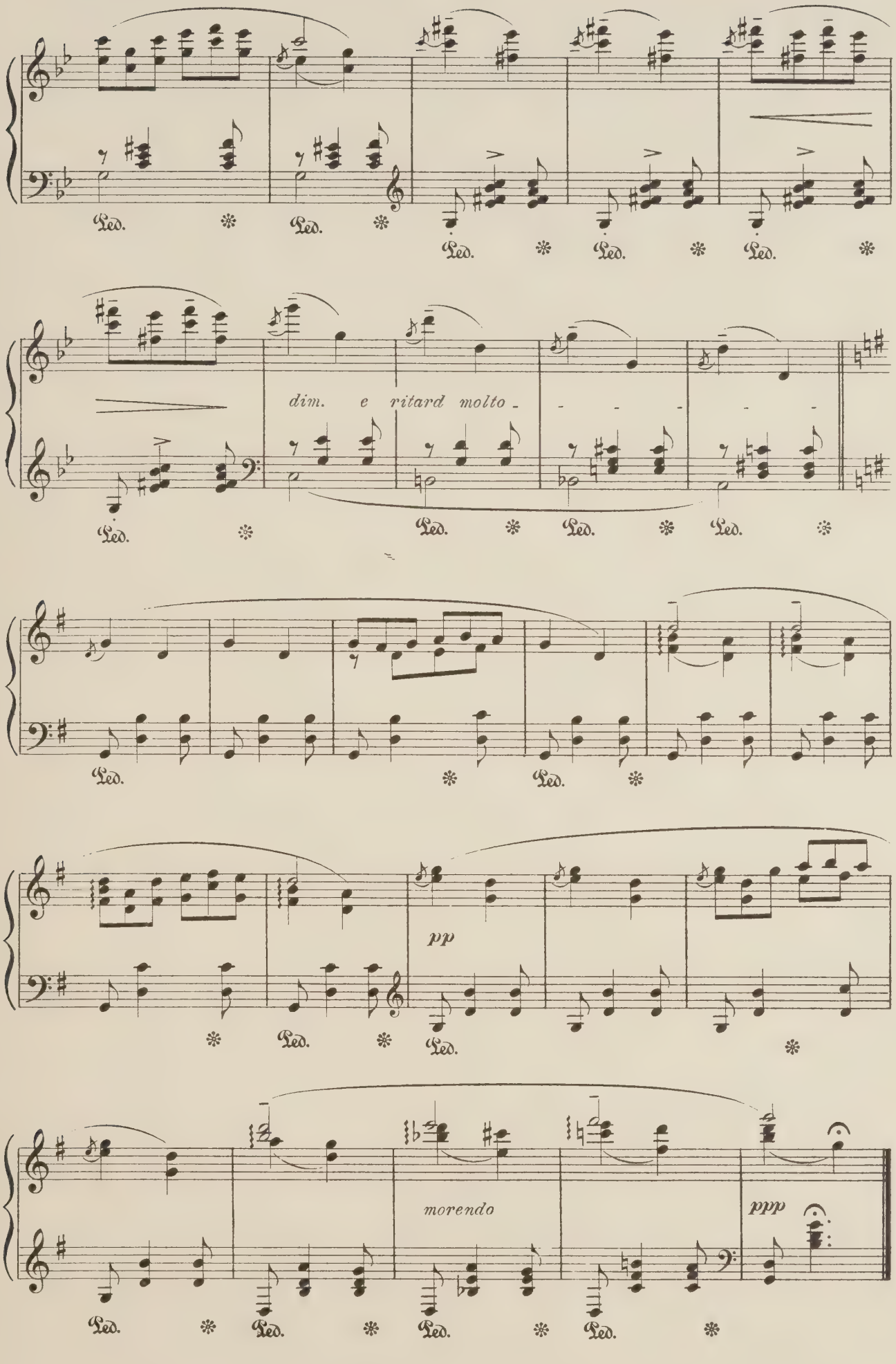
Cradle Song.

Allegretto tranquillo. ♩. = 92

Edw. GRIEG, Op. 38, №1.

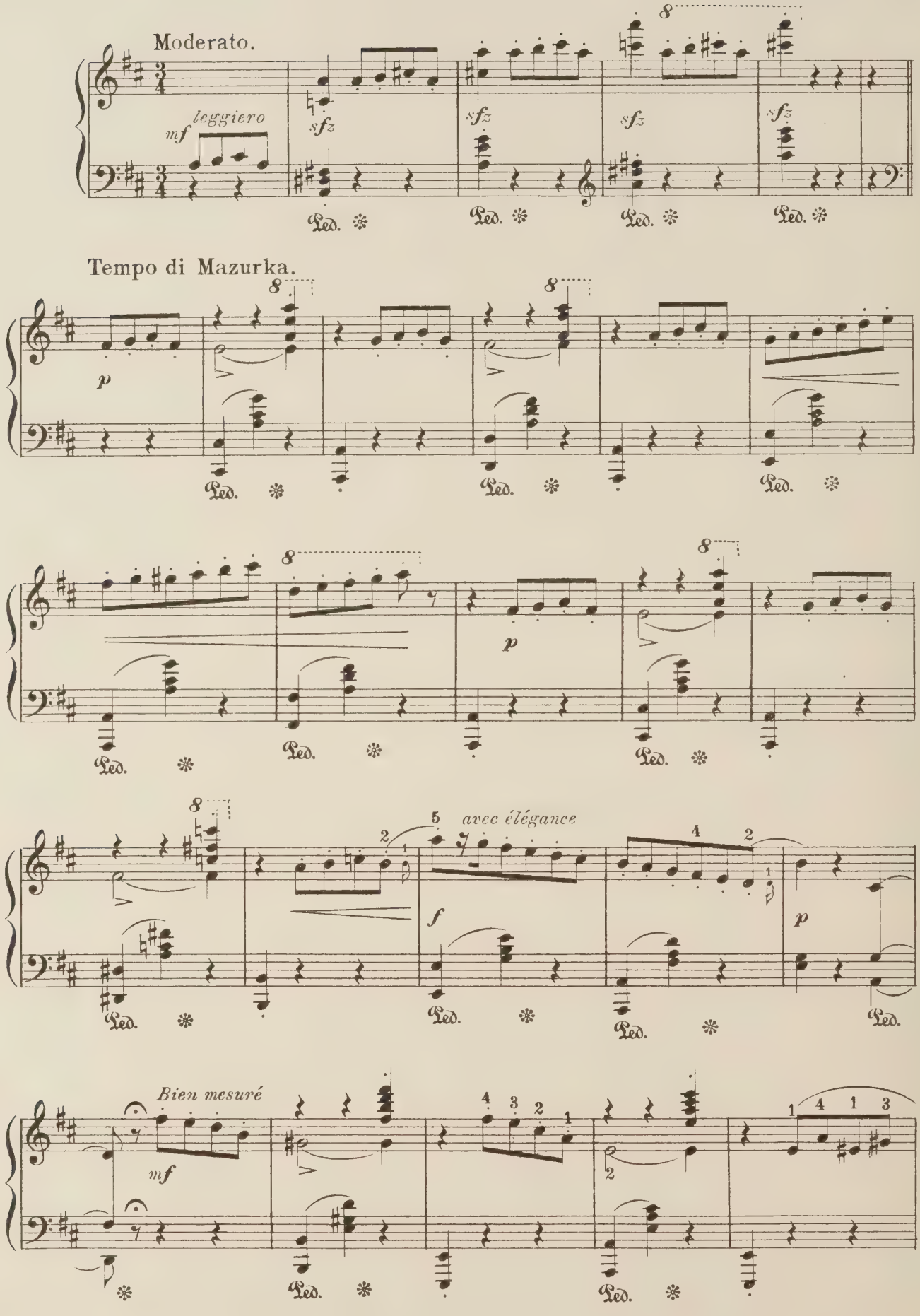


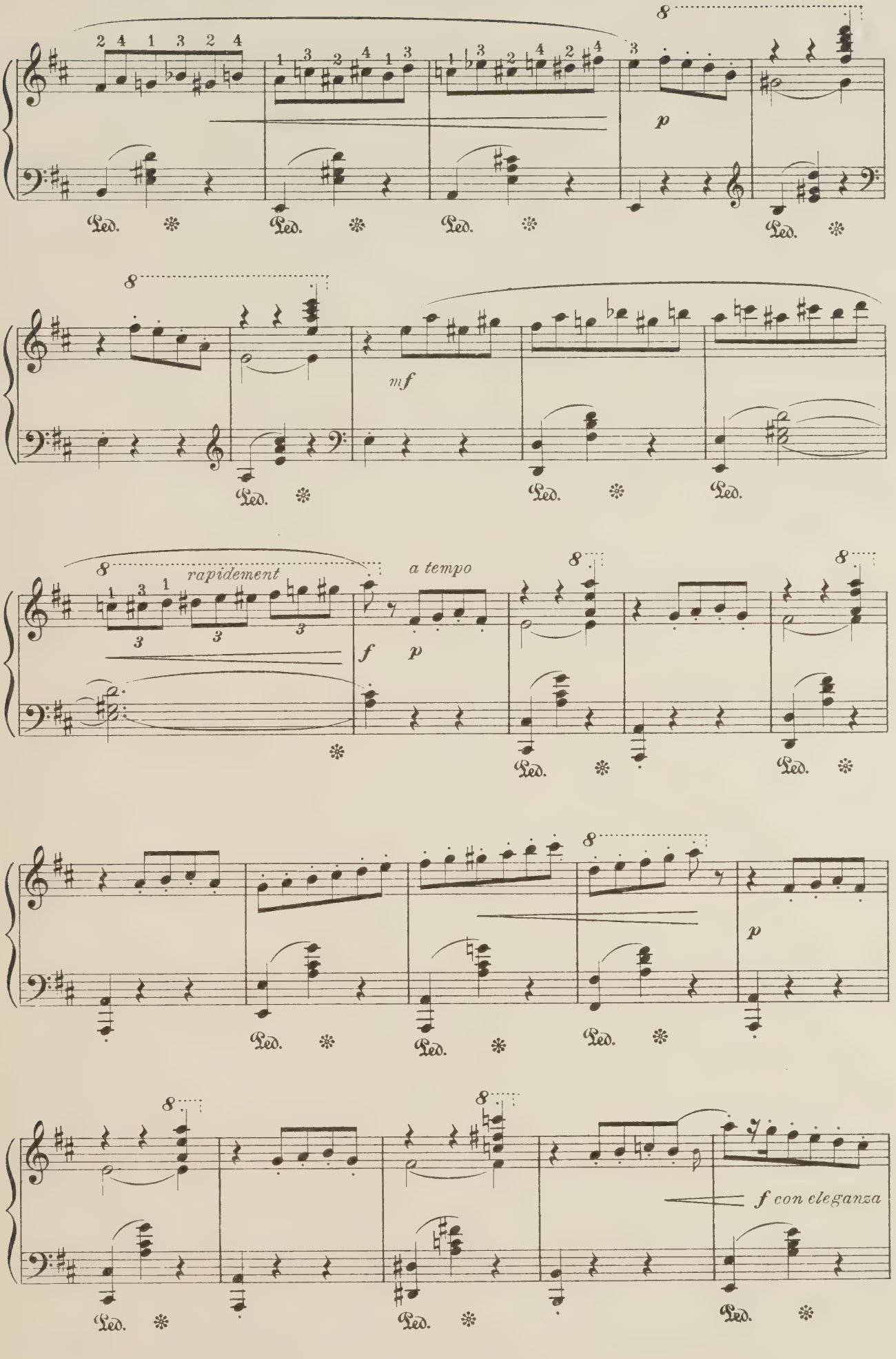

Con moto
p tre corde
rit.
a tempo
p
Ped.
ritard.
Ped.
a tempo
più p una corda
Ped.
pp tre corde
Ped.
Ped.
cresc. e stretto
Ped.
Ped.
Ped.
Ped.


dim. e ritard molto
pp
morendo
ppp

Pendant la Mazurka.

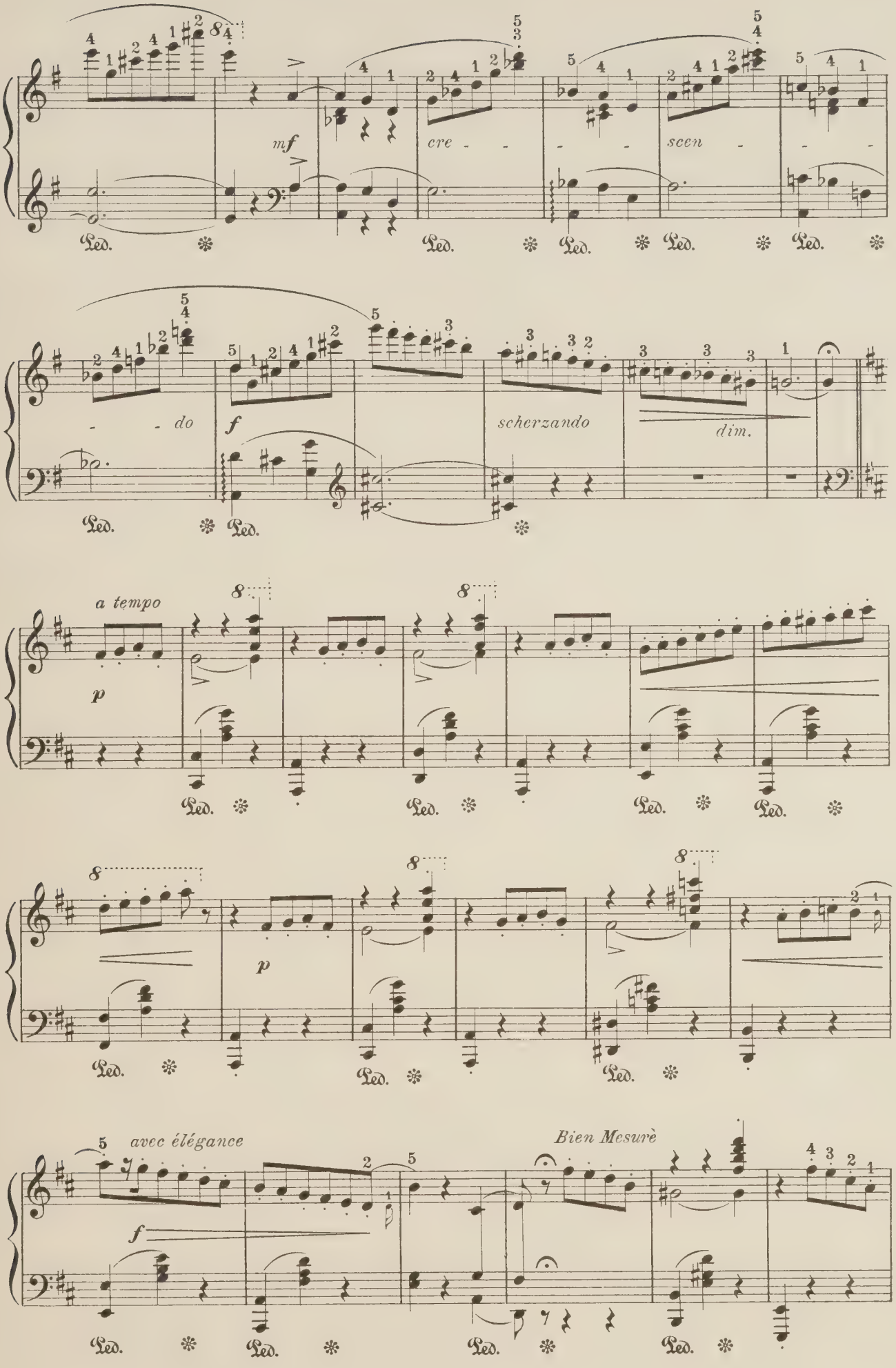
PAUL WACHS.

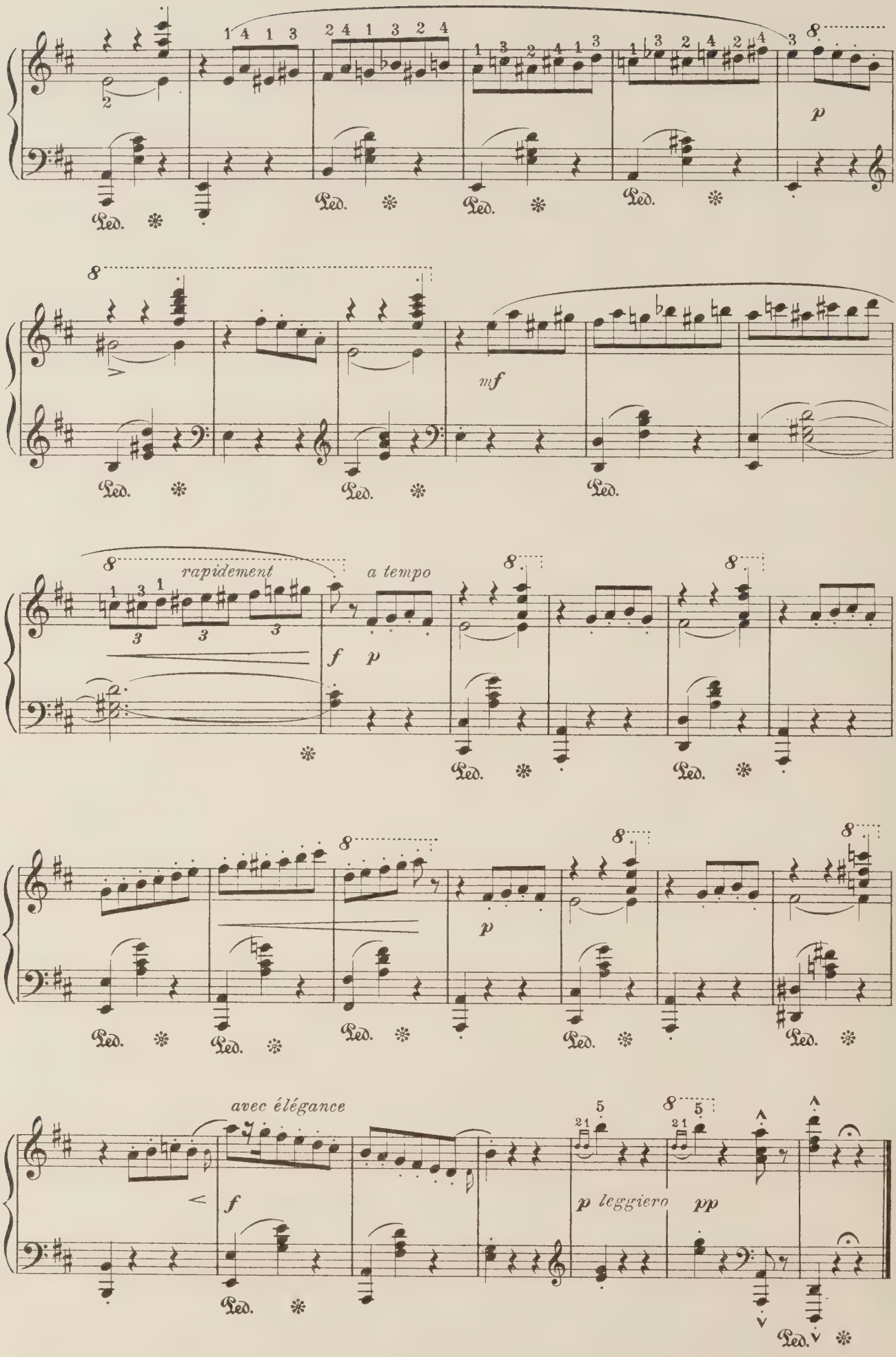



8
p
Ped.
8
mf
Ped.
8
rapidement
a tempo
f
p
Ped.
8
8
p
Ped.
8
8
f con eleganza
Ped.

Un poco più animato.




mf
cre - - - - - scen - - - -
- - do
f
scherzando
dim.
a tempo
p
p
5 avec élégance
f
Bien Mesurè


rapidement
a tempo
avec élégance
leggiero

Entr'acte Music.

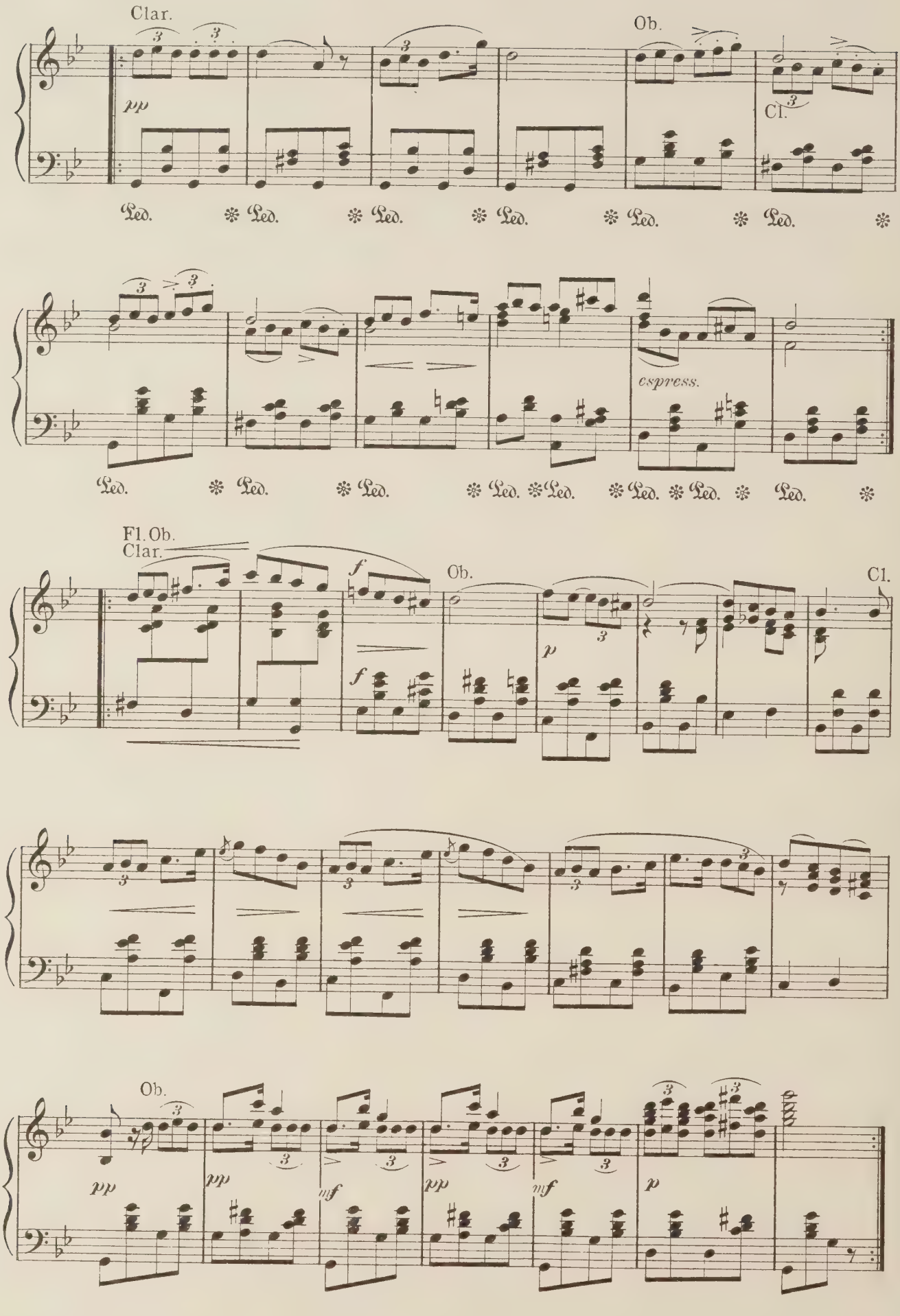
from ROSAMUNDE.

MAGGIORE.
Andantino.

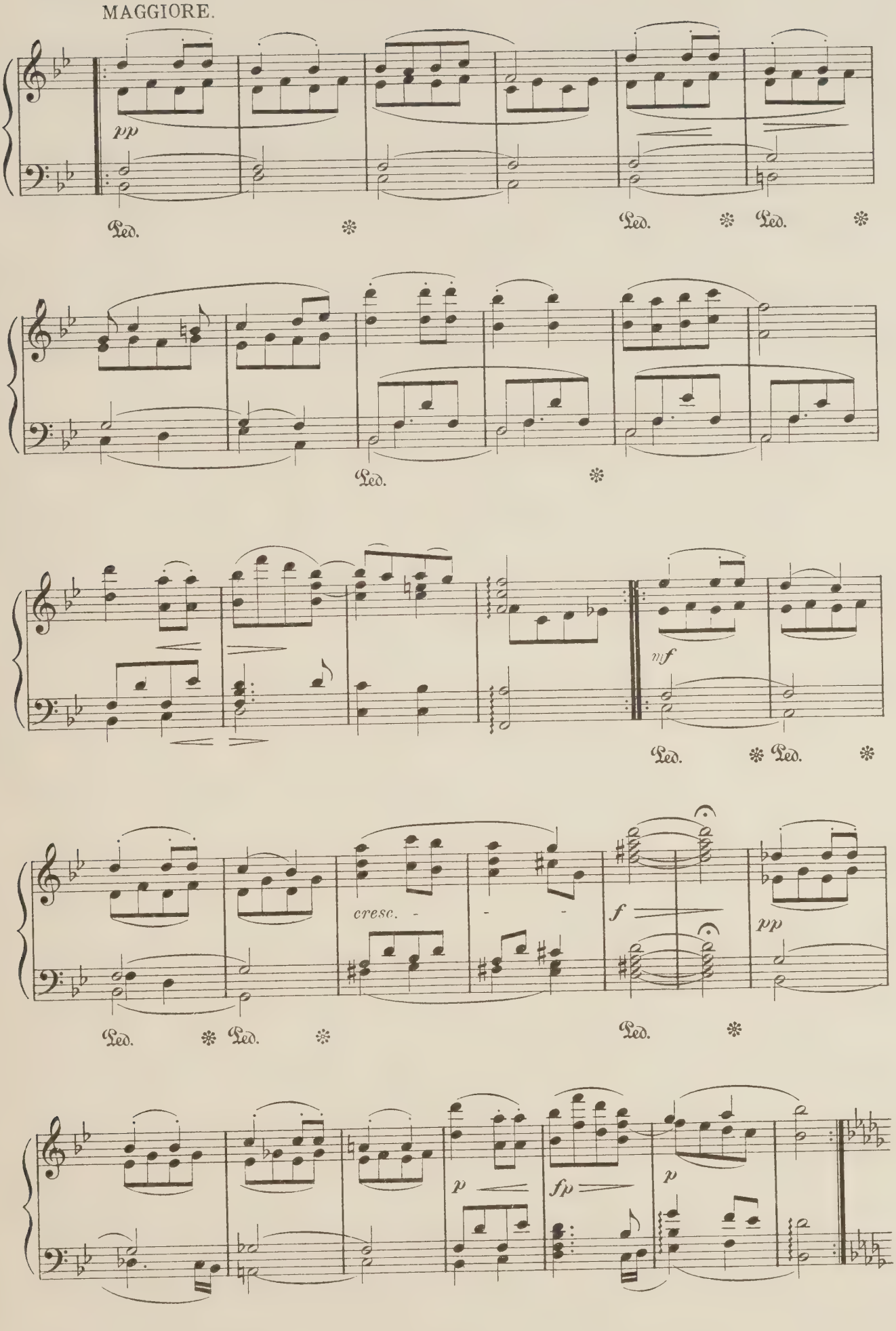
FRANZ SCHUBERT.
Arr. by H. Langer.

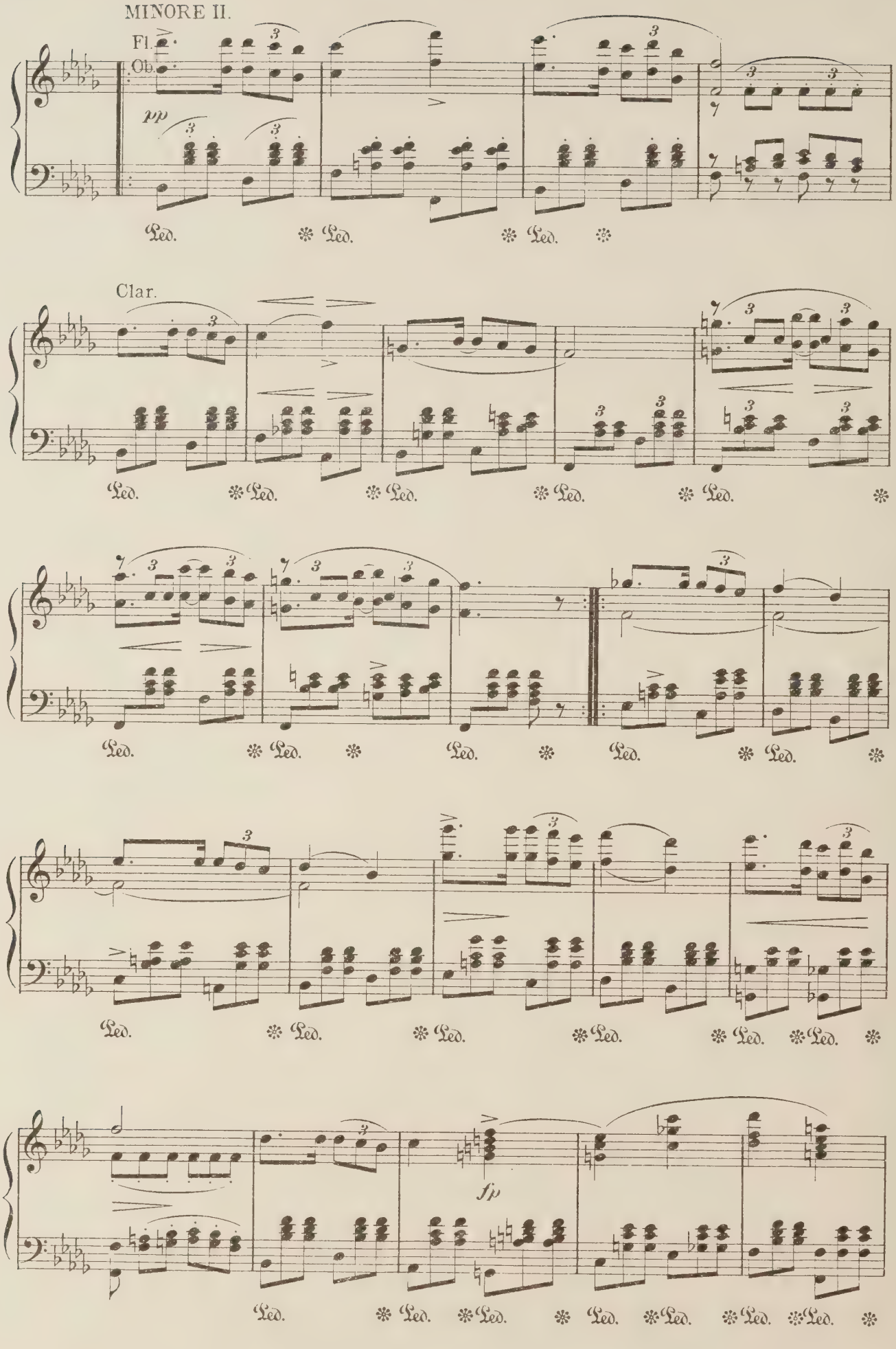


MINORE I.



MAGGIORE.



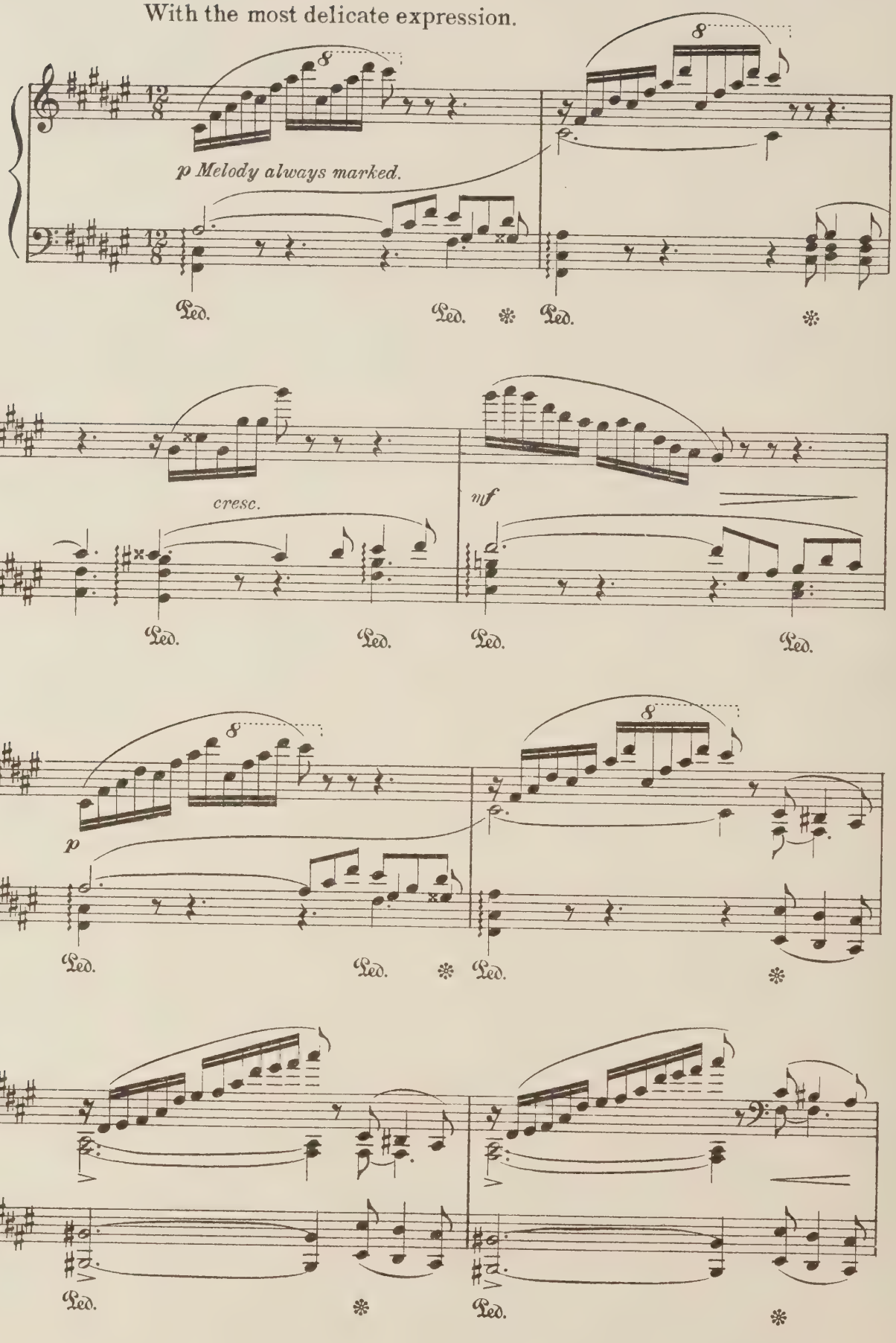

MINORE II.
Fl.
Ob.
pp
Clar.
fp
Ped.

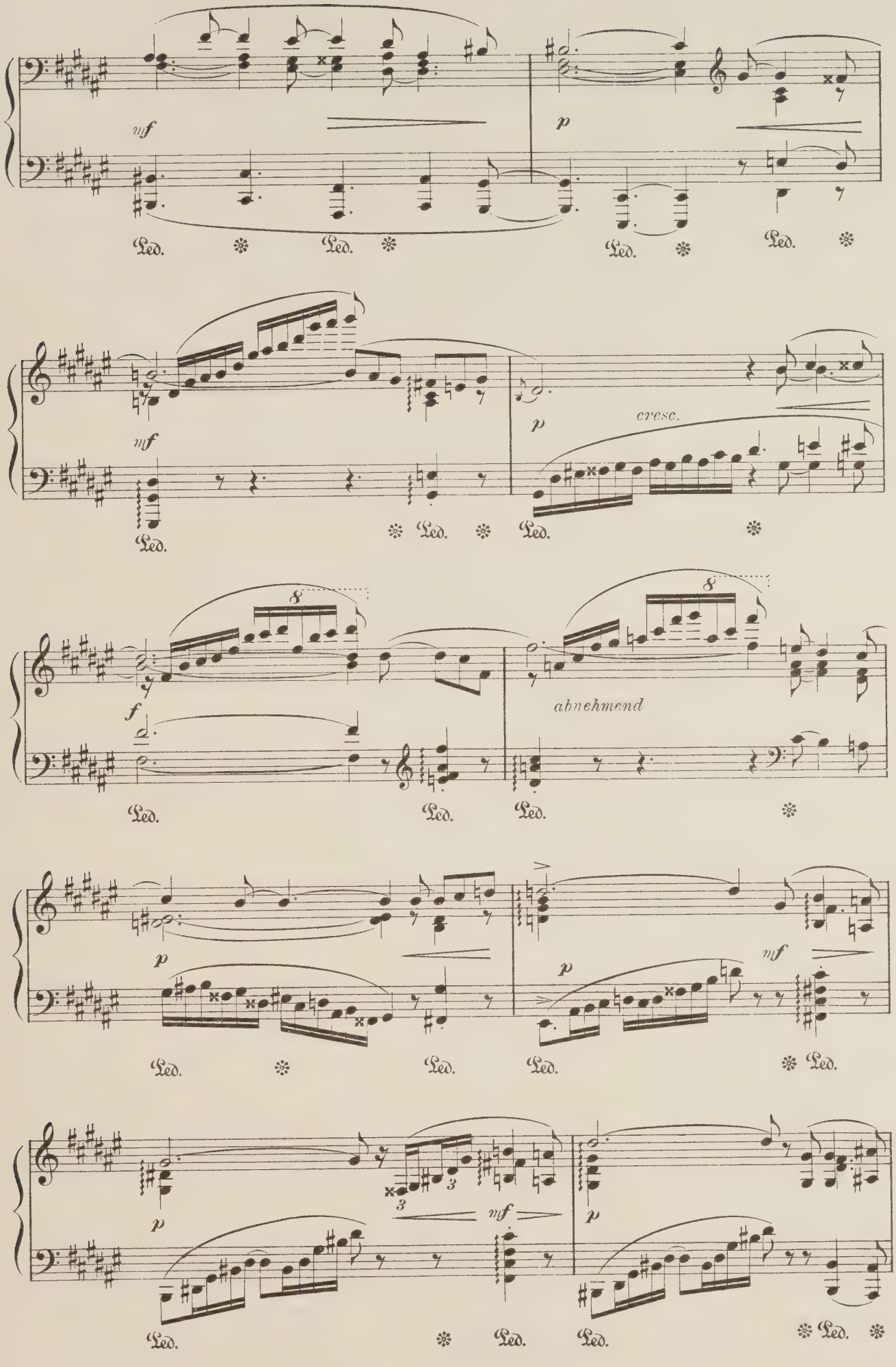

pp
pp
Ped. * Ped. * Ped. * Ped. * Ped. *
MAGGIORE.
pp
Ped. * Ped. * Ped. *
Ped.
mf
cresc.
f
Ped. * Ped. * Ped. * Ped. * Ped. *
pp
p
fp
p

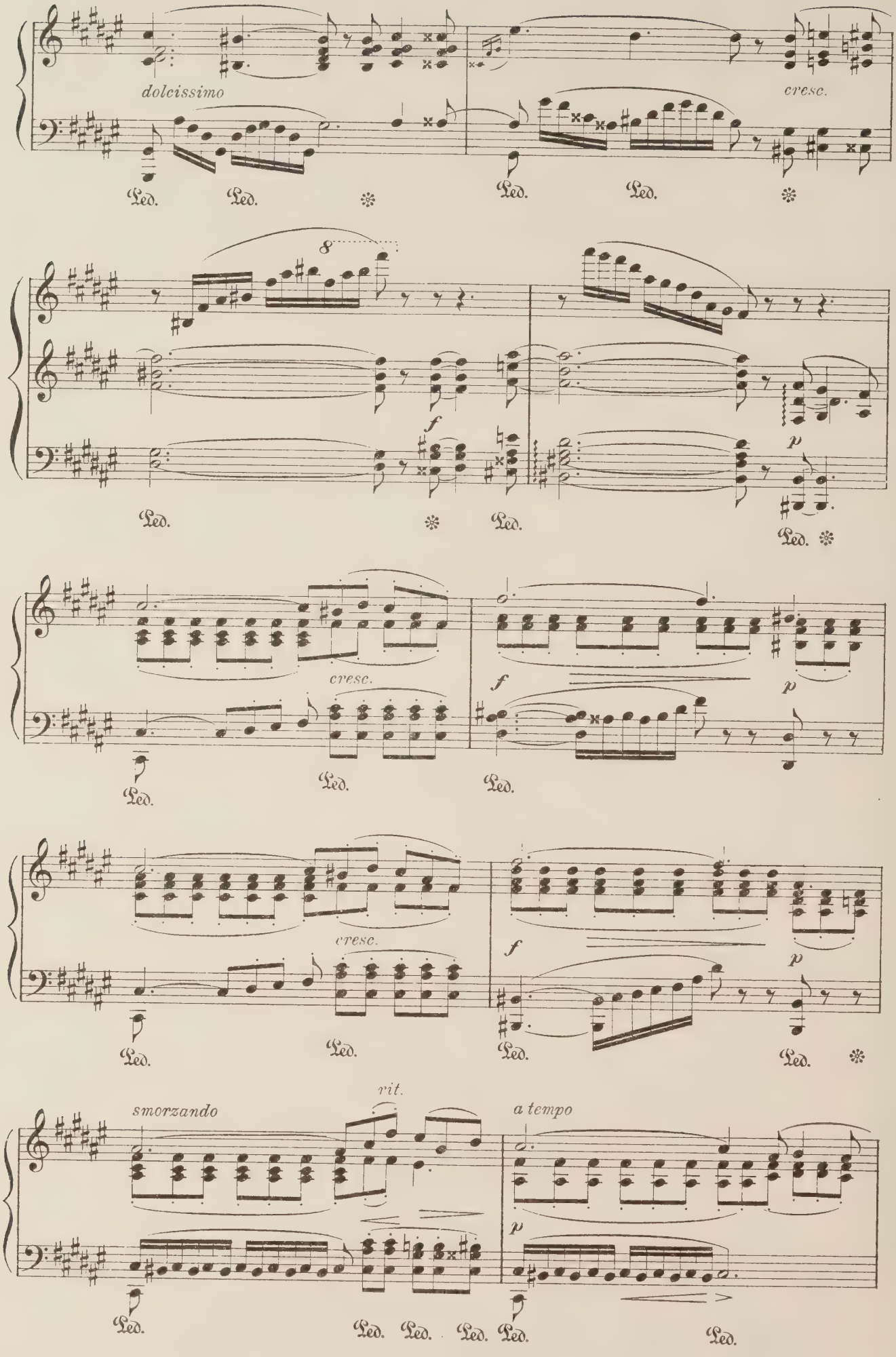
Galatea.

A. JENSEN, Op. 44, № 3.

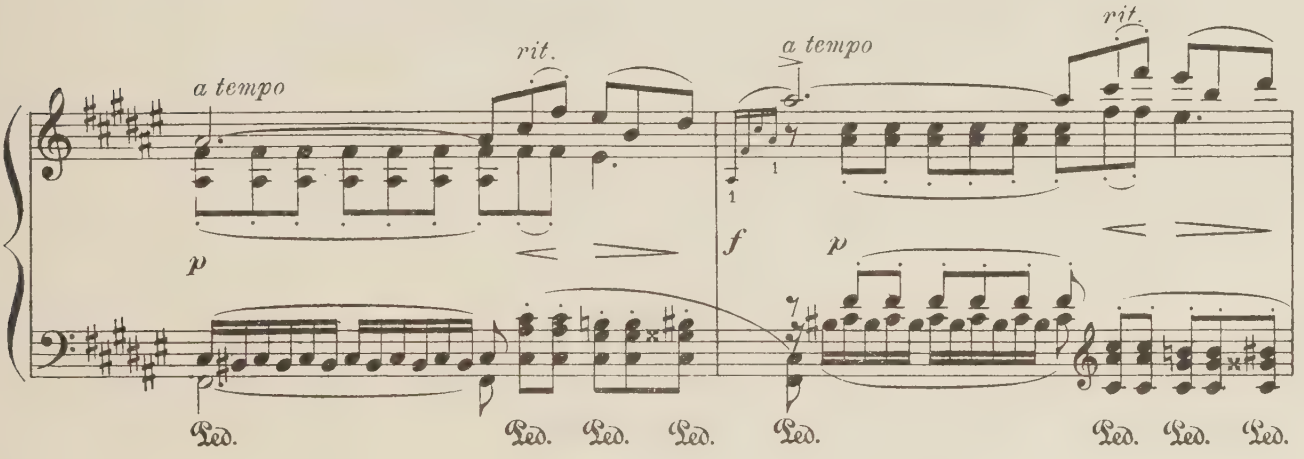
With the most delicate expression.




mf
p
cresc.
8
abnehmend
f
3
mf


dolcissimo
cresc.
8
f
p
cresc.
f
p
cresc.
f
p
rit.
smorzando
a tempo
p


rit.
cresc.
mf
Ped. Ped. Ped.

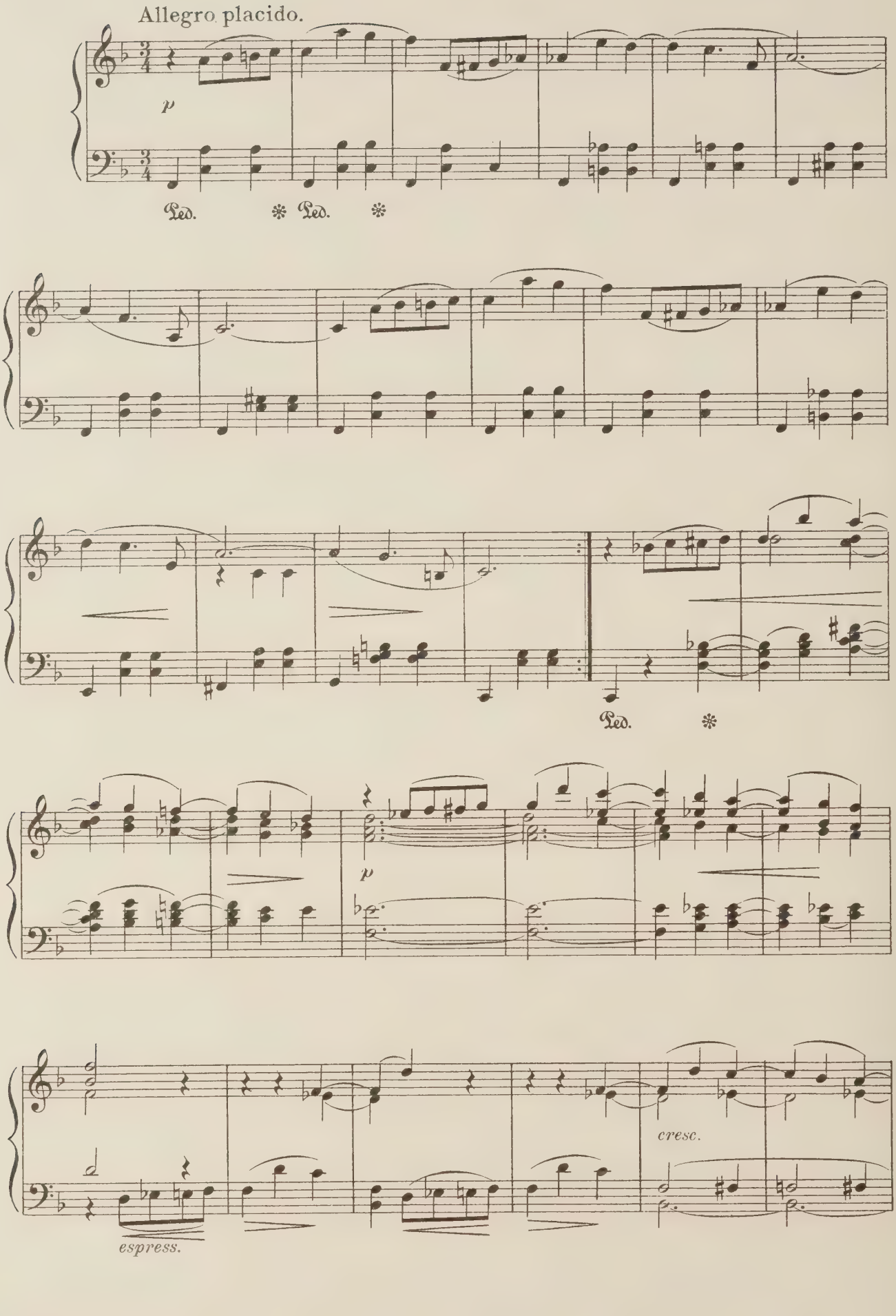

a tempo
rit.
a tempo
rit.
p
f p
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

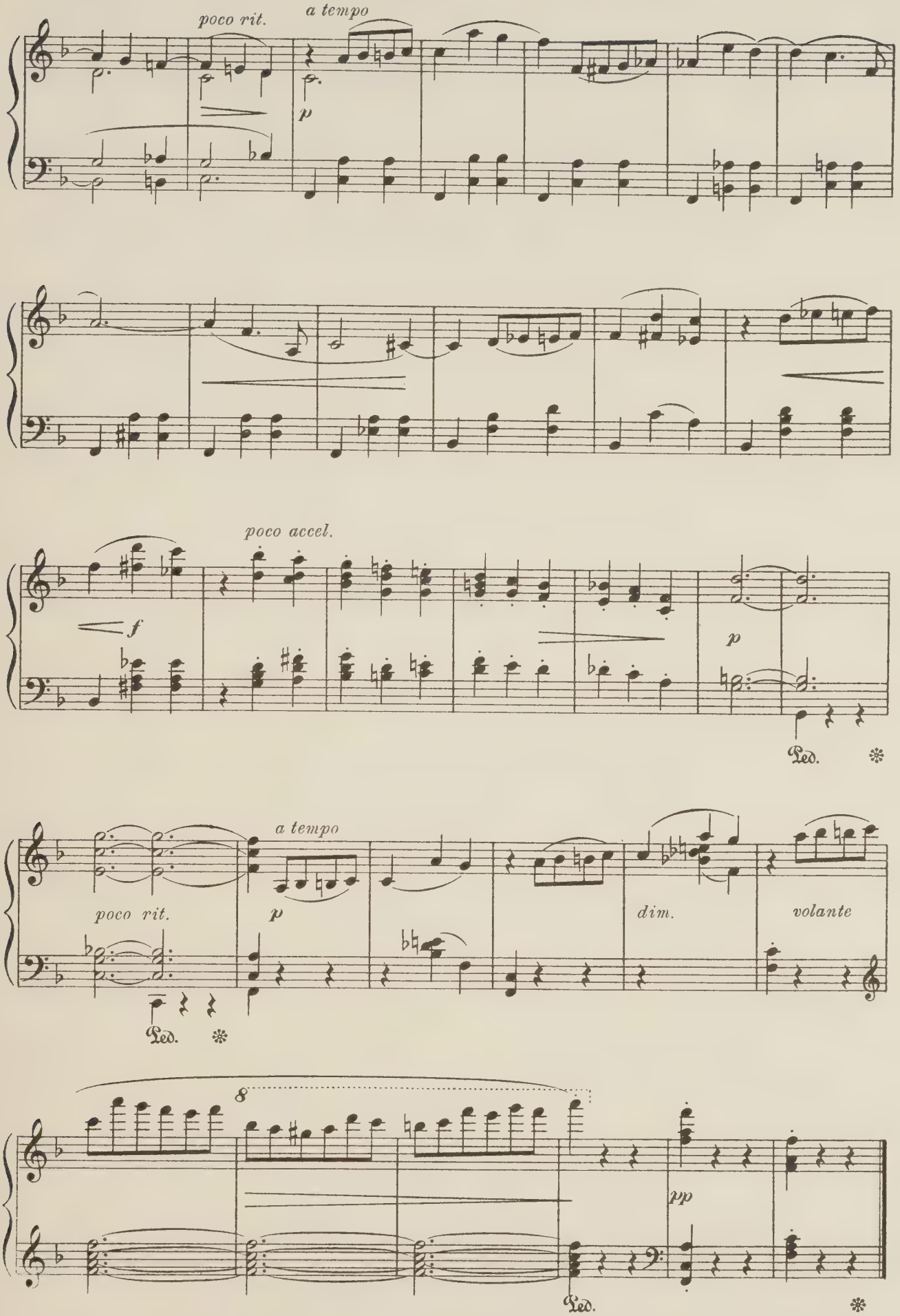

a tempo
p tranquillo
string.
poco rit.
string.
Ped. Ped.


calamato e sempre p
molto
rit.
pp
Ped. Ped. Ped. Ped.

Valse Pittoresque.

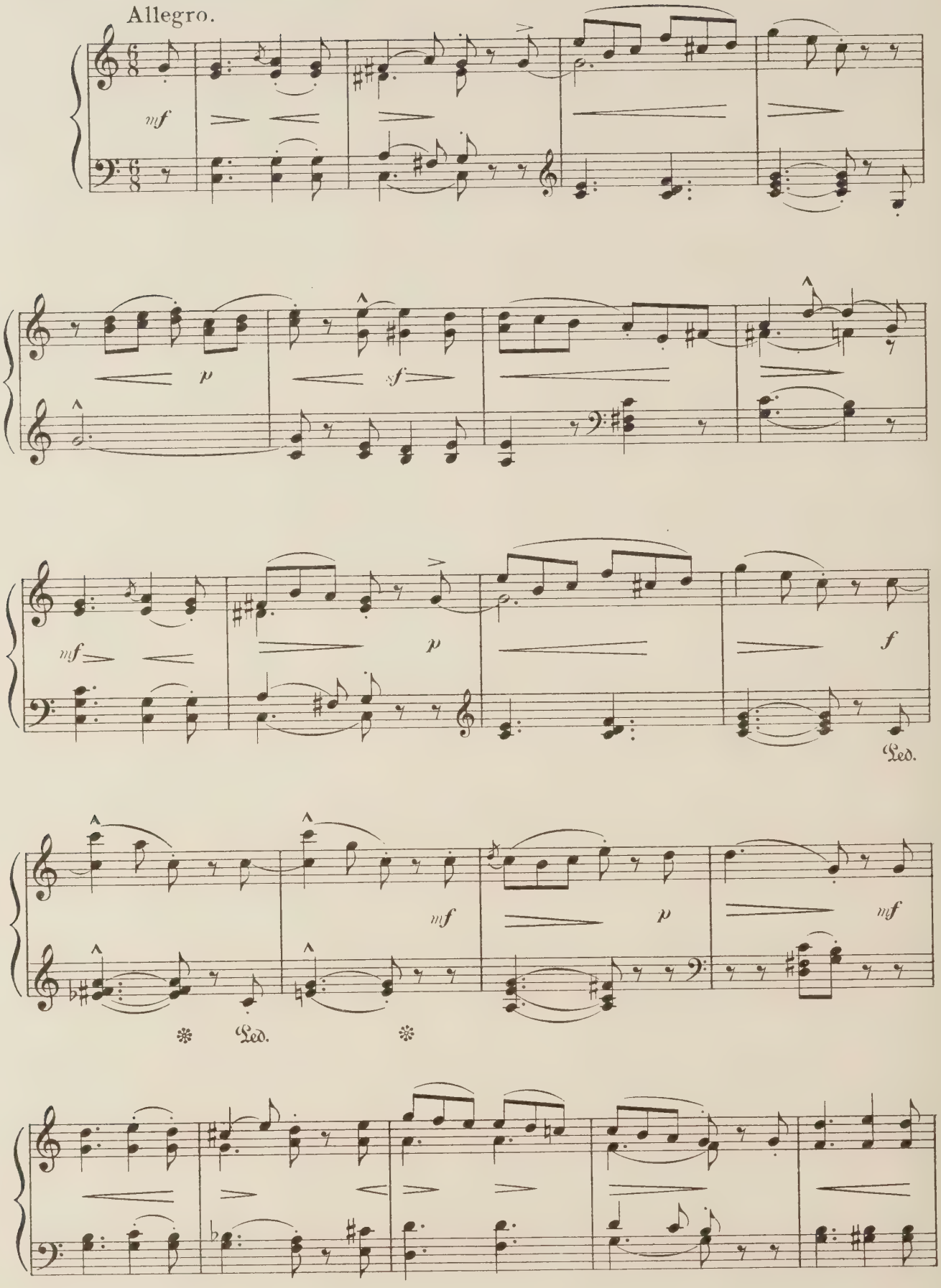
H. REINHOLD, Op. 50, № 2.

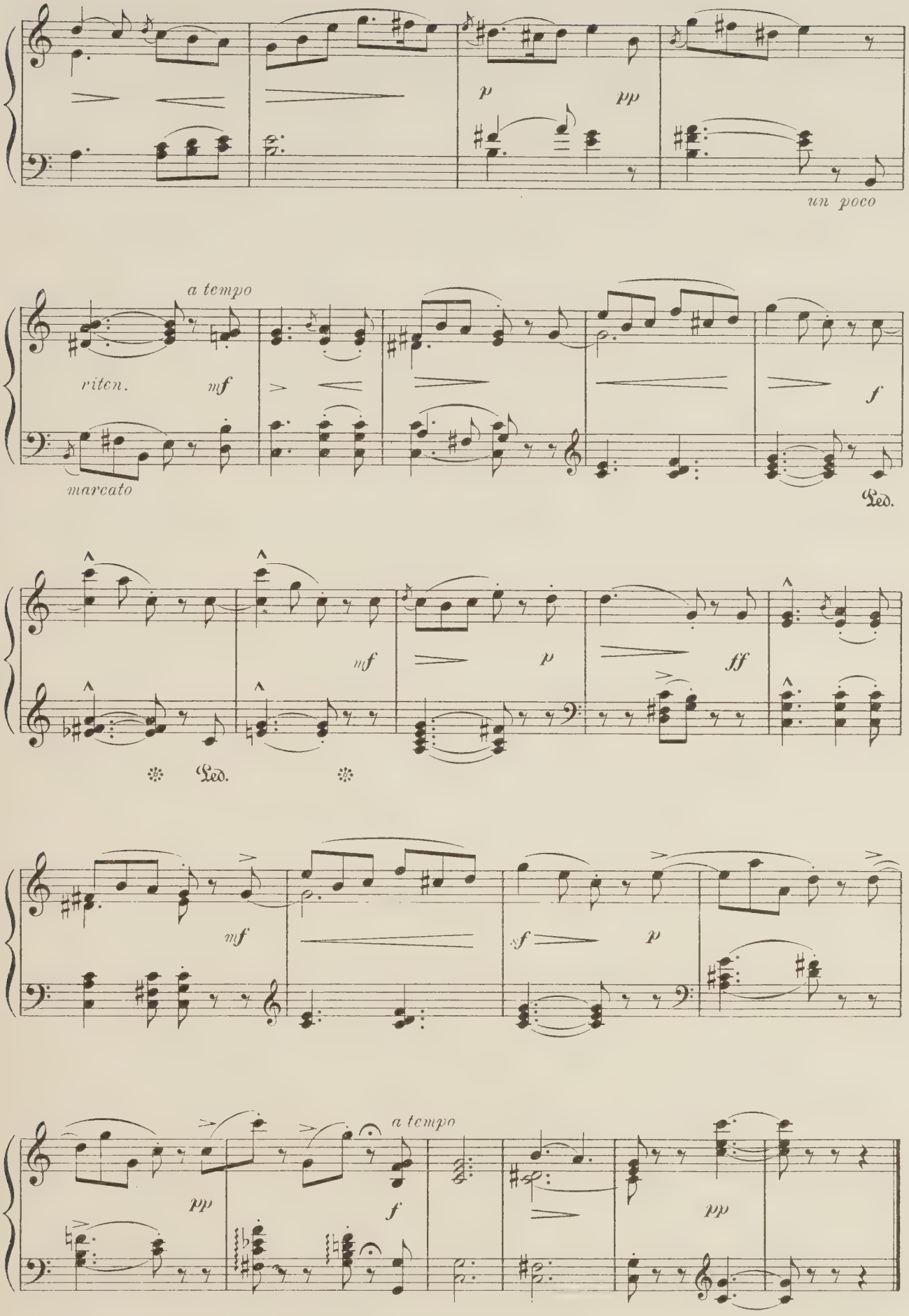



poco rit.
a tempo
p
poco accel.
f
p
Ped.
a tempo
poco rit.
p
dim.
volante
Ped.
8
pp
Ped.

In May.

Th. VOIGT, Op. 11, № 1.

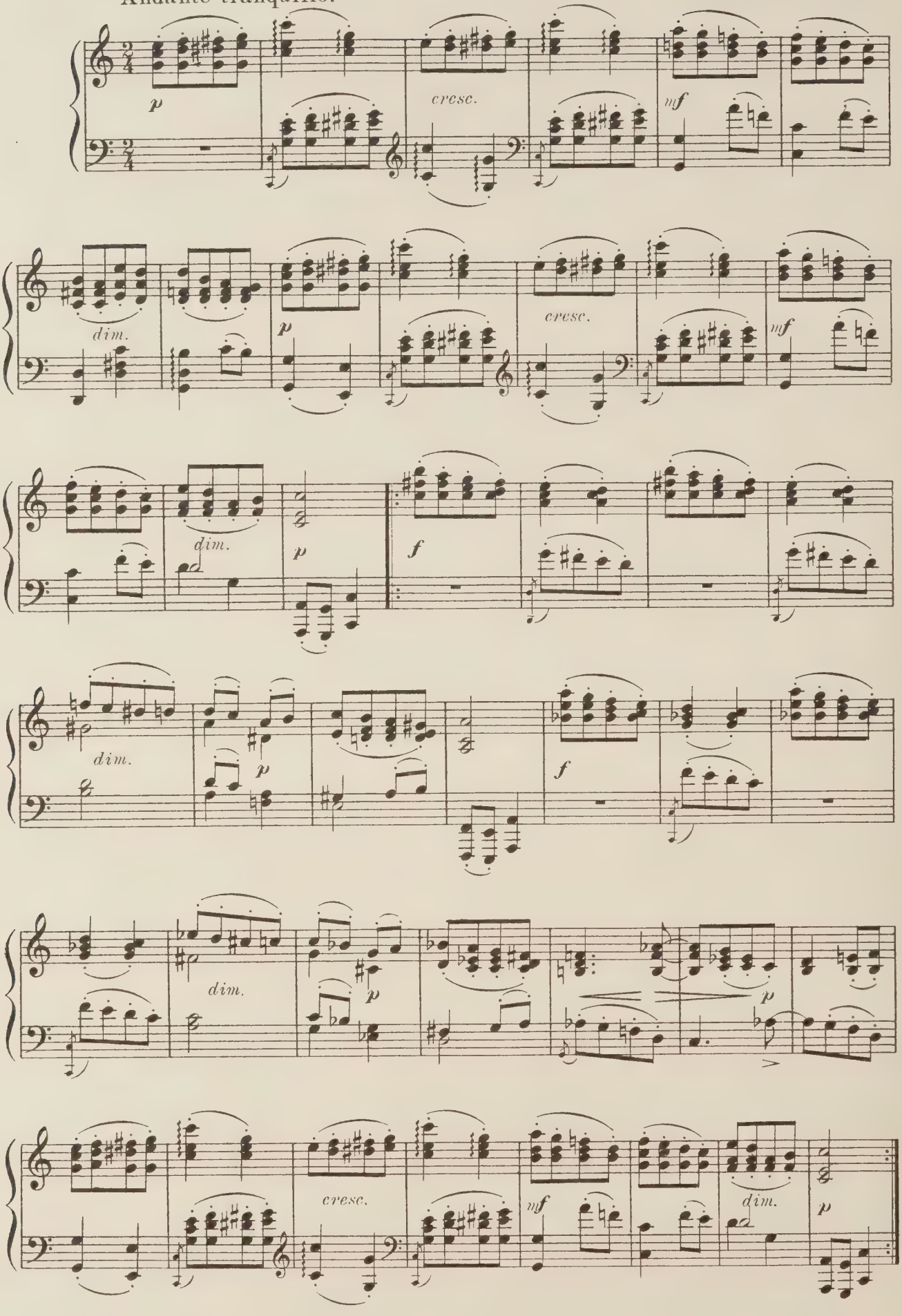



p
pp
un poco
a tempo
riten.
mf
marcato
f
Led.
mf
p
ff
Led.
mf
sf
p
a tempo
pp
f
pp

Clavierstück.

Andante tranquillo.

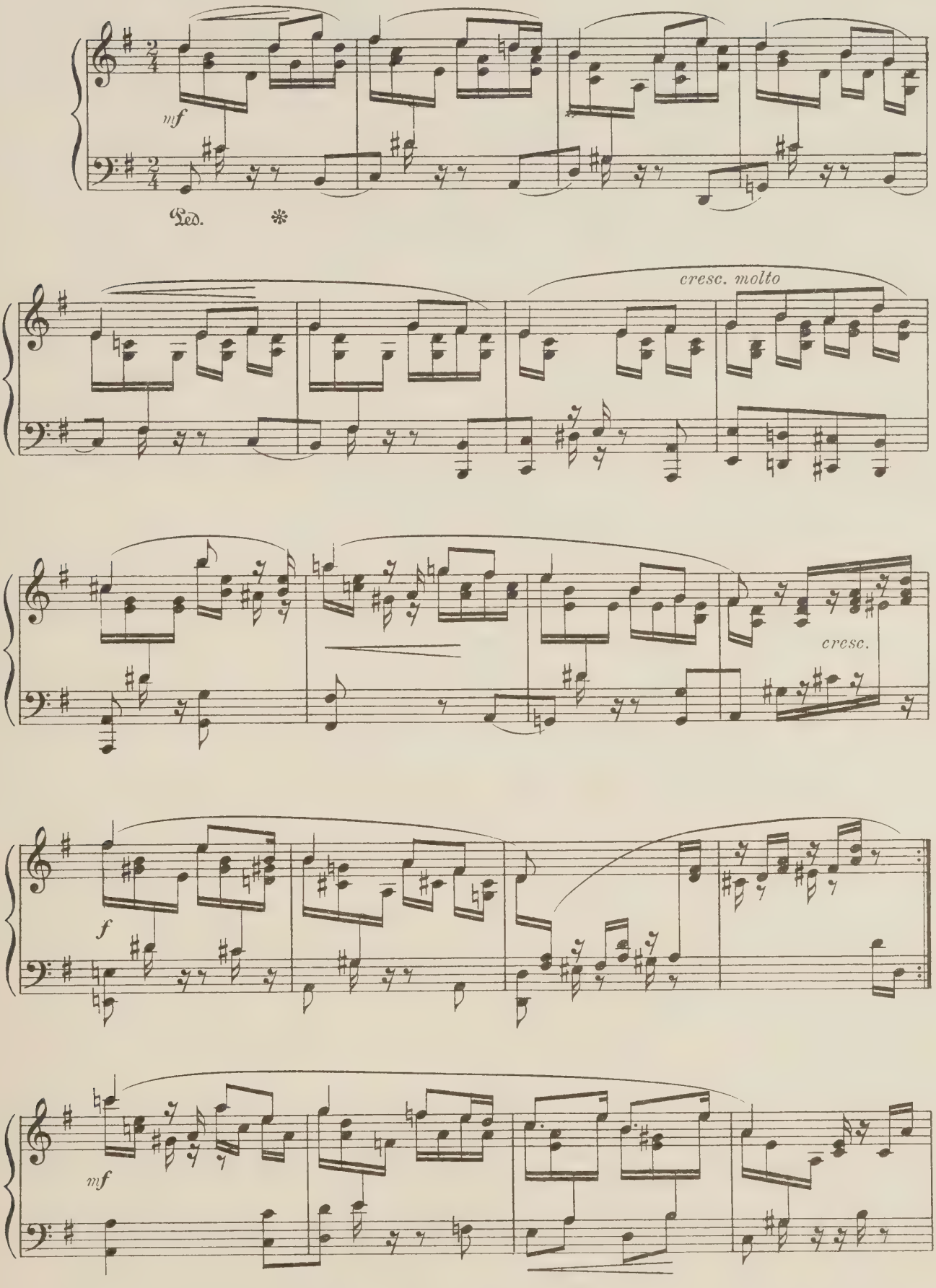
EUGEN DROBISCH.

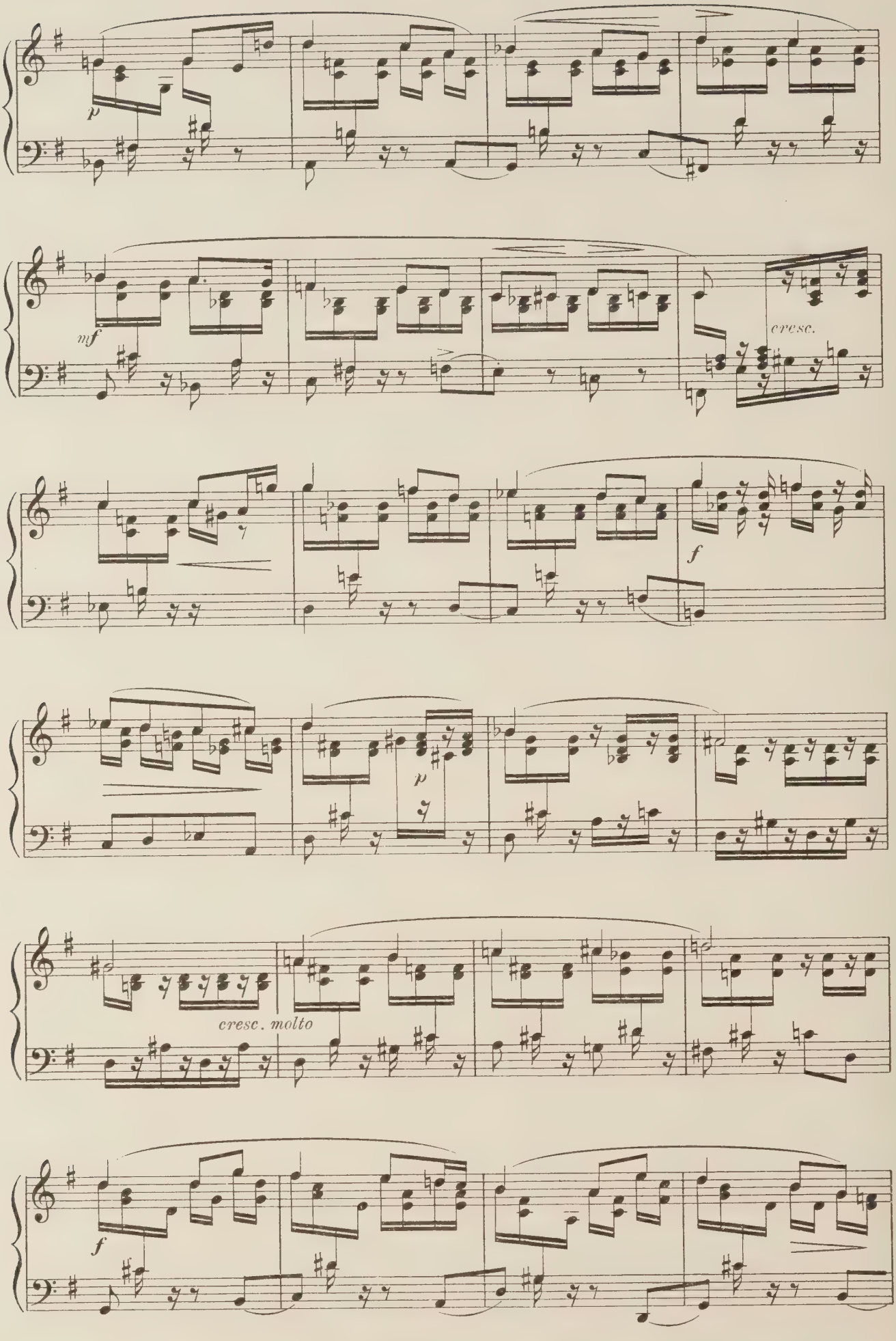


Melodic Study.

ED. ROHDE.

Allegretto con leggierezza.




p
mf
cresc.
f
p
cresc. molto
f

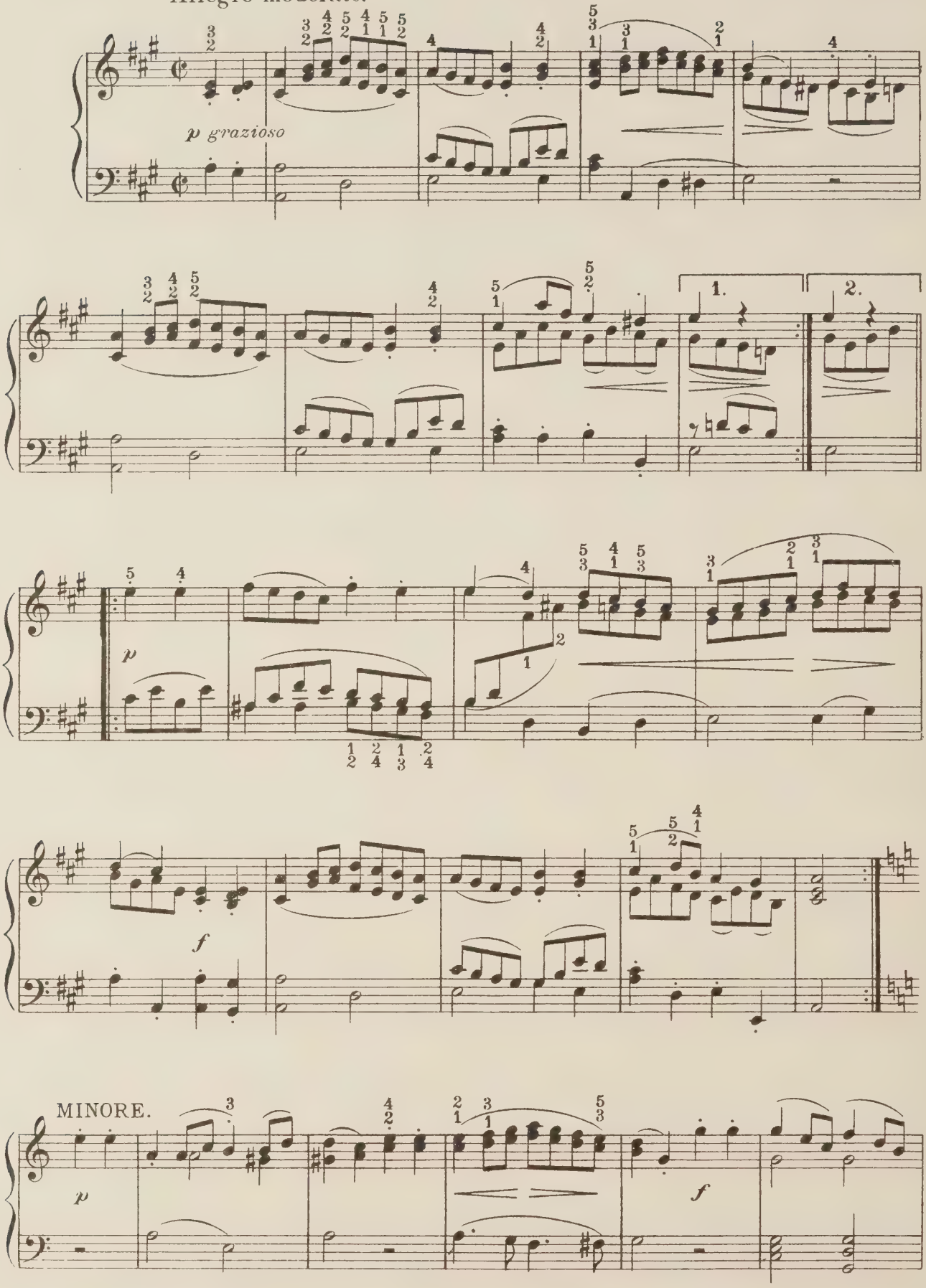

mf
cresc. molto
f
cresc.
ff
Ped.

Gavotte

from the Ballet
"DON JUAN"

C. W. GLUCK.

Allegro moderato.

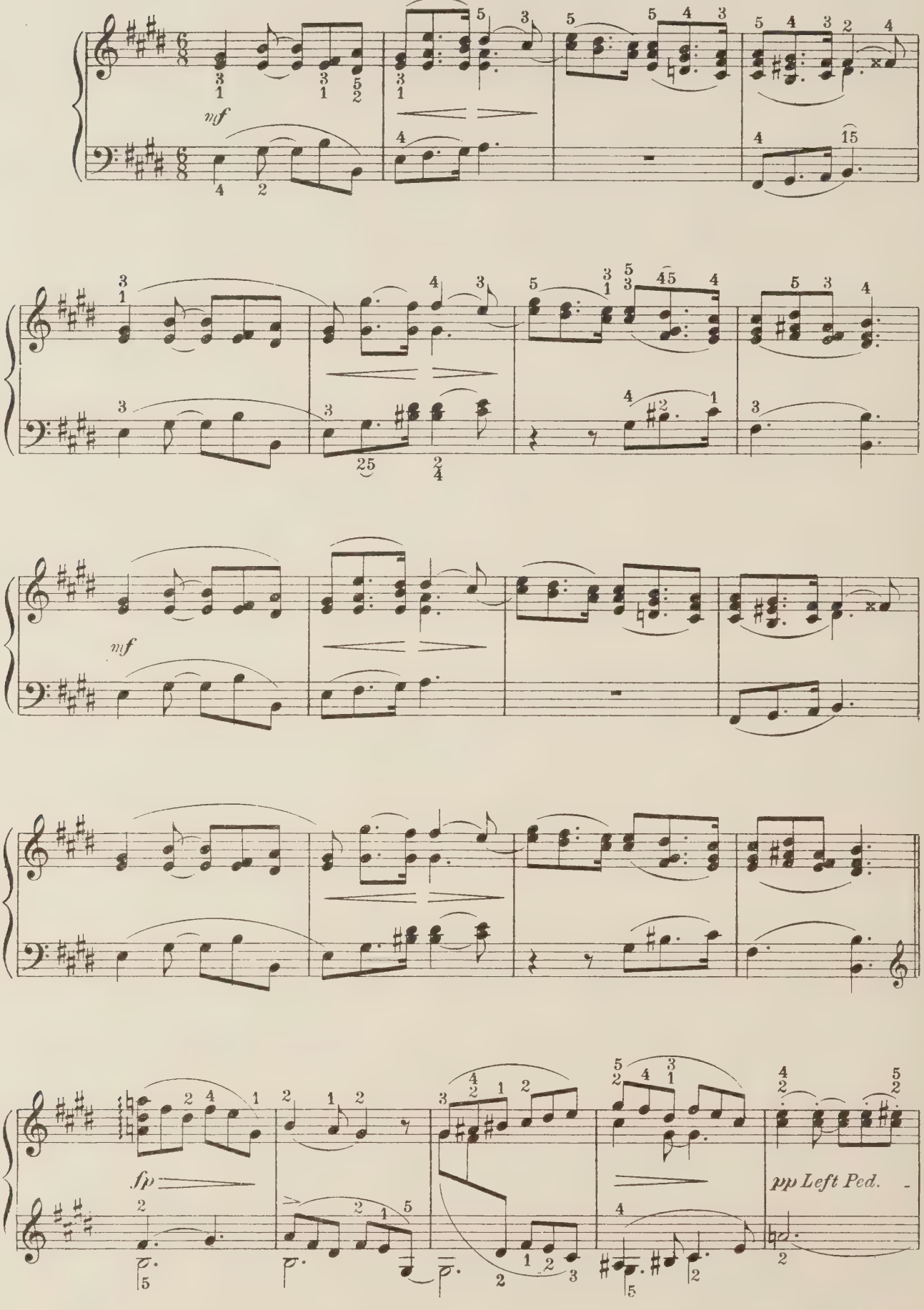


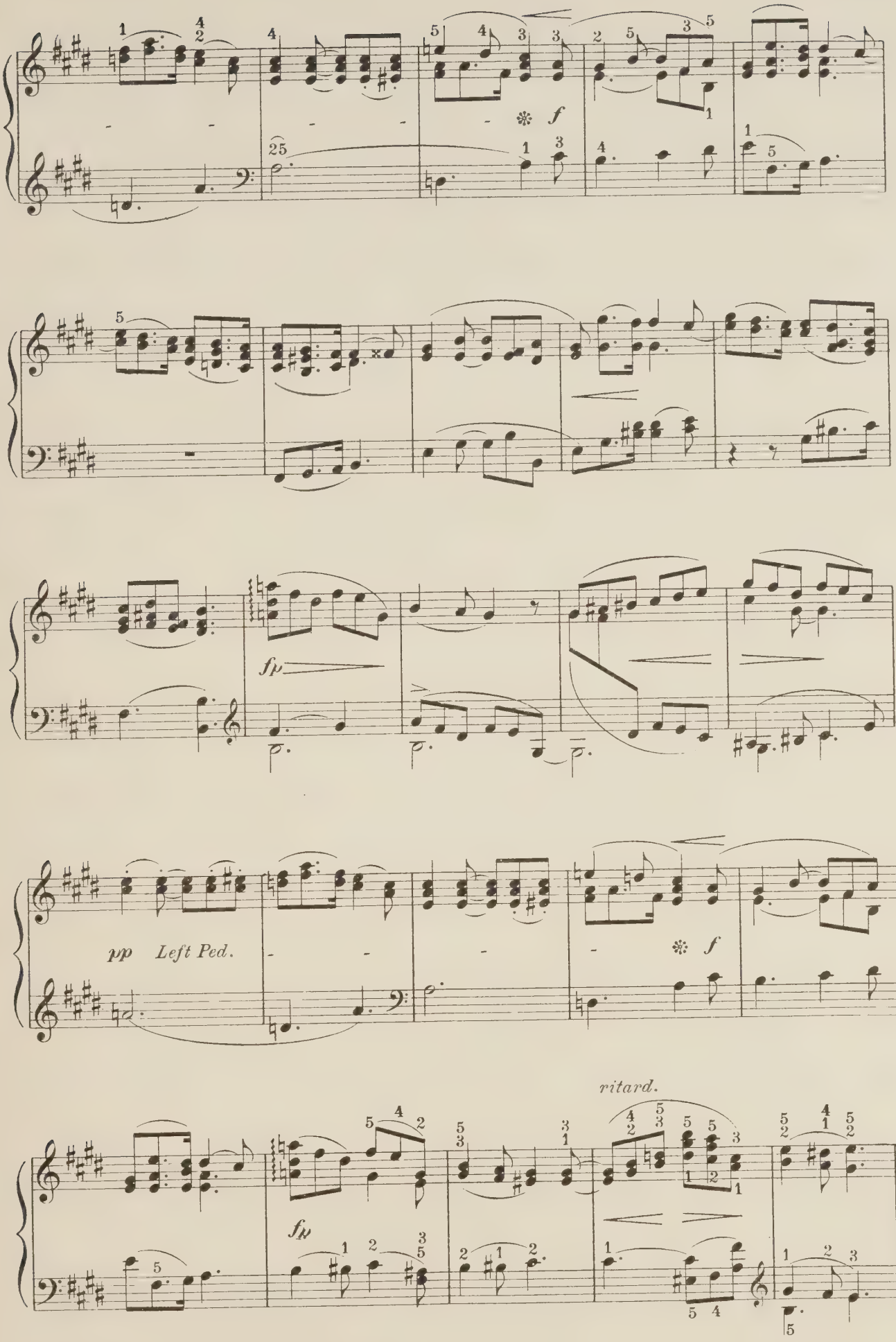

MAGGIORE
cresc.

Spring Song.

R. SCHUMANN, Op. 68. № 18.

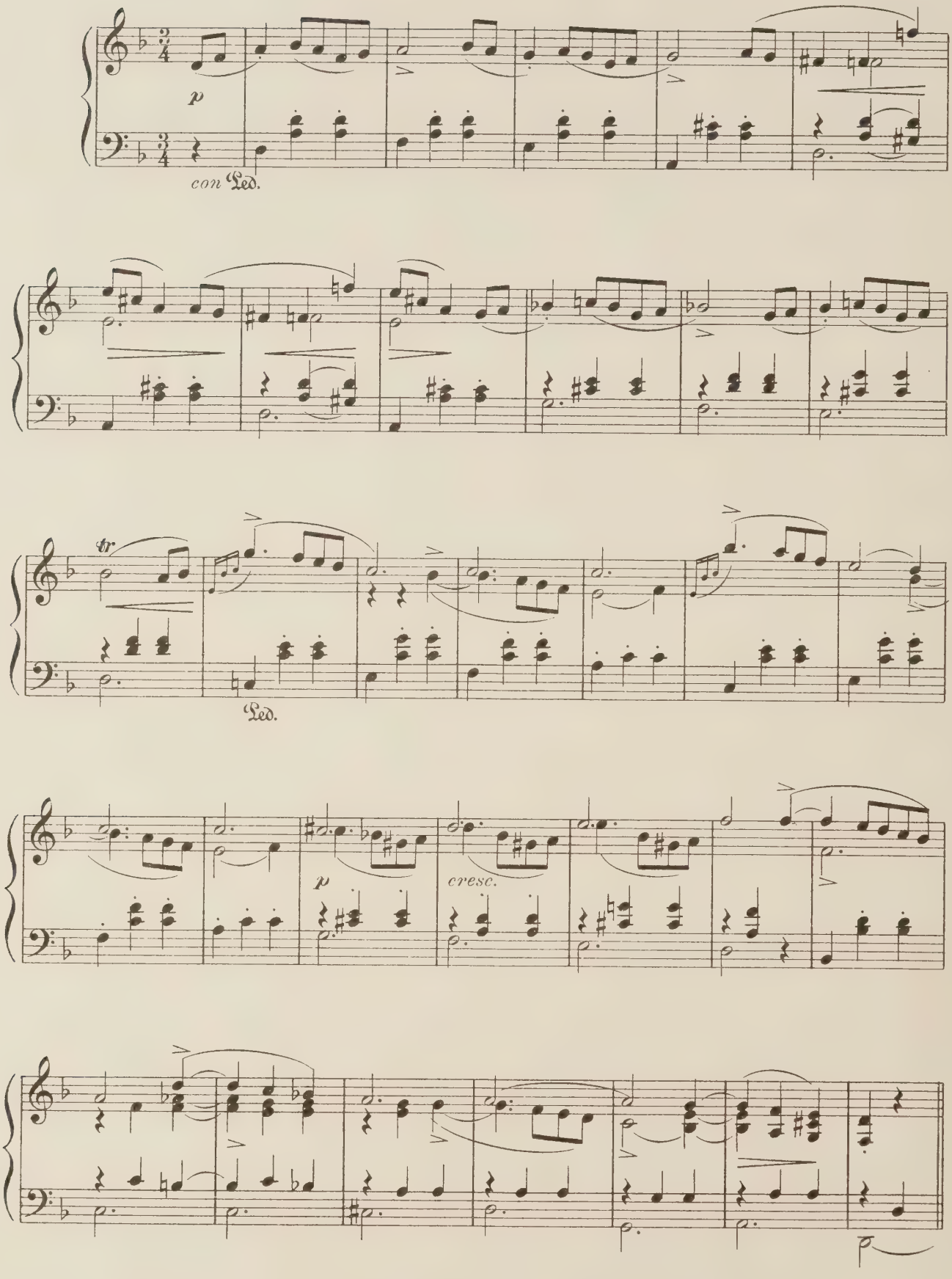
With much expression. M.M. ♩. = 56

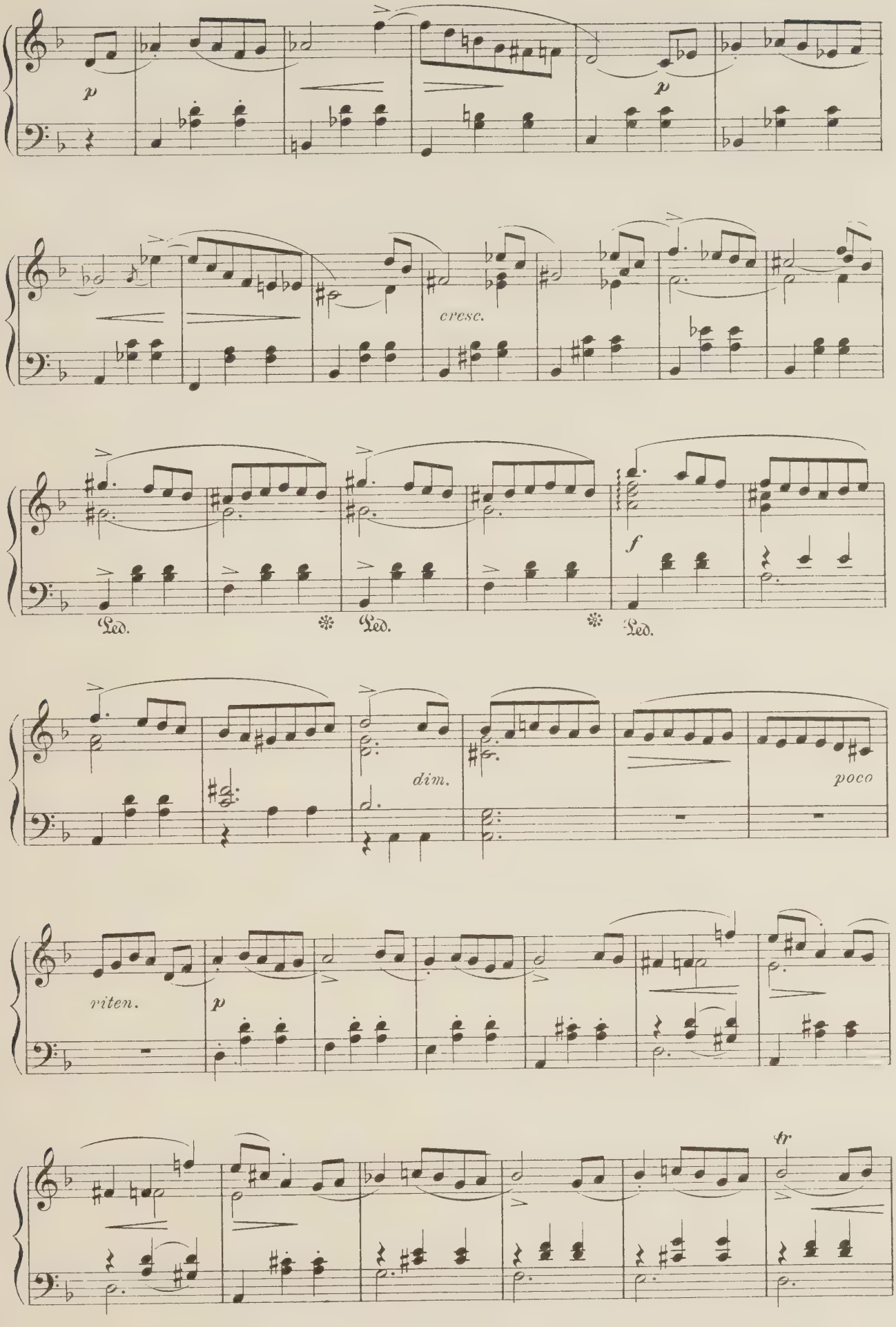


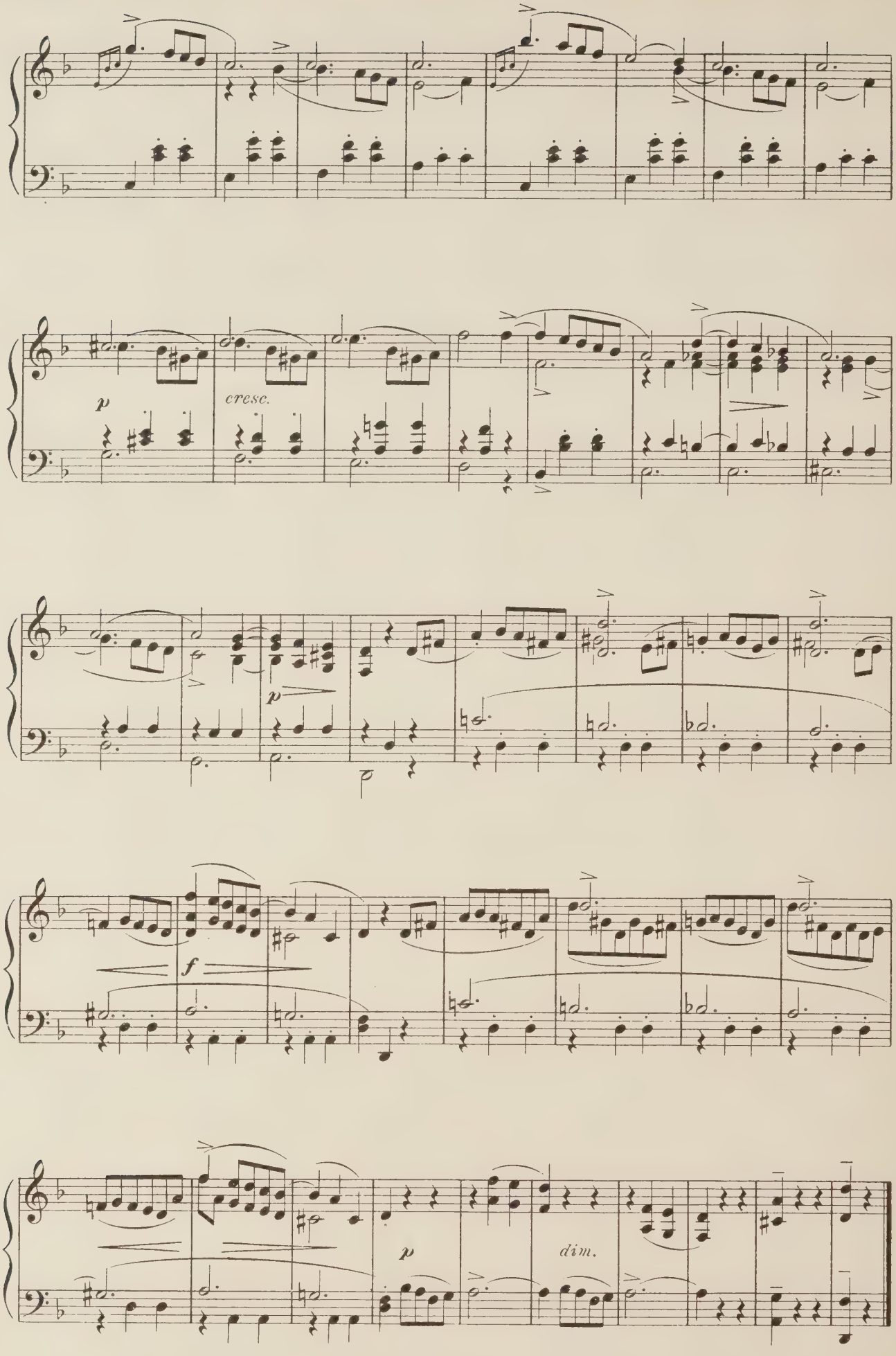

f
fp
pp Left Ped.
f
ritard.
ff

Con moto grazioso.

W. BARGIEL Op. 32. № 8.




p
p
cresc.
Ped.
Ped.
Ped.
f
dim.
poco
riten.
p
tr


p
cresc.
p
f
p
dim.





EDWARD ALEXANDER MacDOWELL

EDWARD ALEXANDER MacDOWELL was born Dec. 18, 1861, in New York City. He began the study of the piano when young, and was at one time a pupil of Teresa Carreño. In 1876 he went to Paris, and was admitted to the Conservatory in 1877. While there he studied piano under Marmontel, and theory under Savard. In 1879 he went to Wiesbaden and studied with Louis Ehlert, after that to Frankfort-on-the-Main, where he studied composition with Joachim Raff, and piano with the celebrated pianist, Carl Heymann. In 1881, at Raff's recommendation, Mr. MacDowell became first piano teacher at the Darmstadt Conservatory. In 1882, also at Raff's suggestion, he went to Weimar, and played his compositions for Liszt, who became much interested in the young American. Through Liszt's enthusiasm, MacDowell was asked to play at the convention of the Allgemeiner Deutscher Musik Verein in Zurich, and gave with great success his (MacDowell's) first Suite for Piano, Op. 10. In 1884, Mr. MacDowell took up his residence in Wiesbaden, composing and giving piano lessons, and teaching composition. He returned to America in the autumn of 1888, and took up his residence in Boston. In 1896 he was oppointed Professor of Music in Columbia University, where for eight years he continued his work. During that time his department was greatly developed, and became very prosperous. In January, 1904, he resigned his professorship, and continued his private classes. Had he, at this time, taken a brief vacation, he might have averted the physical and mental collapse which ended in his death on January 23, 1908. Mr. MacDowell's works have been received with great favor in Europe, orchestral compositions by him having been played in St. Petersburg, Amsterdam, Paris, Berlin, Dresden, Leipzig, Vienna, Frankfort, Wiesbaden, Darmstadt, Sondershausen, Cologne, Baden-Baden, Breslau, etc., etc. In the last-named city one of his works was repeated three times in one season.

Among Mr. MacDowell's published compositions are these: —

First Modern Suite, for pianoforte, Op. 10.

Second Modern Suite, for pianoforte, Op. 14.

First Concerto in A minor, for piano and orchestra, Op. 15.

Hamlet and Ophelia, Symphonic Poem, for orchestra, Op. 22.

Second Concerto in D minor, for piano and orchestra, Op. 23.

Launcelot and Elaine, Symphonic Poem, for orchestra, Op. 25.

Die Sarazenen, *Die Schöne Aldâ*, two fragments after the Roland poem, for orchestra, Op. 30.

Romance, for cello with orchestra, Op. 35.

First Suite, for orchestra, Op. 42.

Sonata Tragica, for piano, Op. 45.

Second Suite ("Indian"), for orchestra, Op. 48.

Sea Pieces published in 1898; *New England Idyls*, and *Fireside Tales* in 1902; *Woodland Sketches*, Nos. 1–6, in 1906, and *Lamia*, Symphonic Poem, for orchestra, published in 1908, a posthumous work.

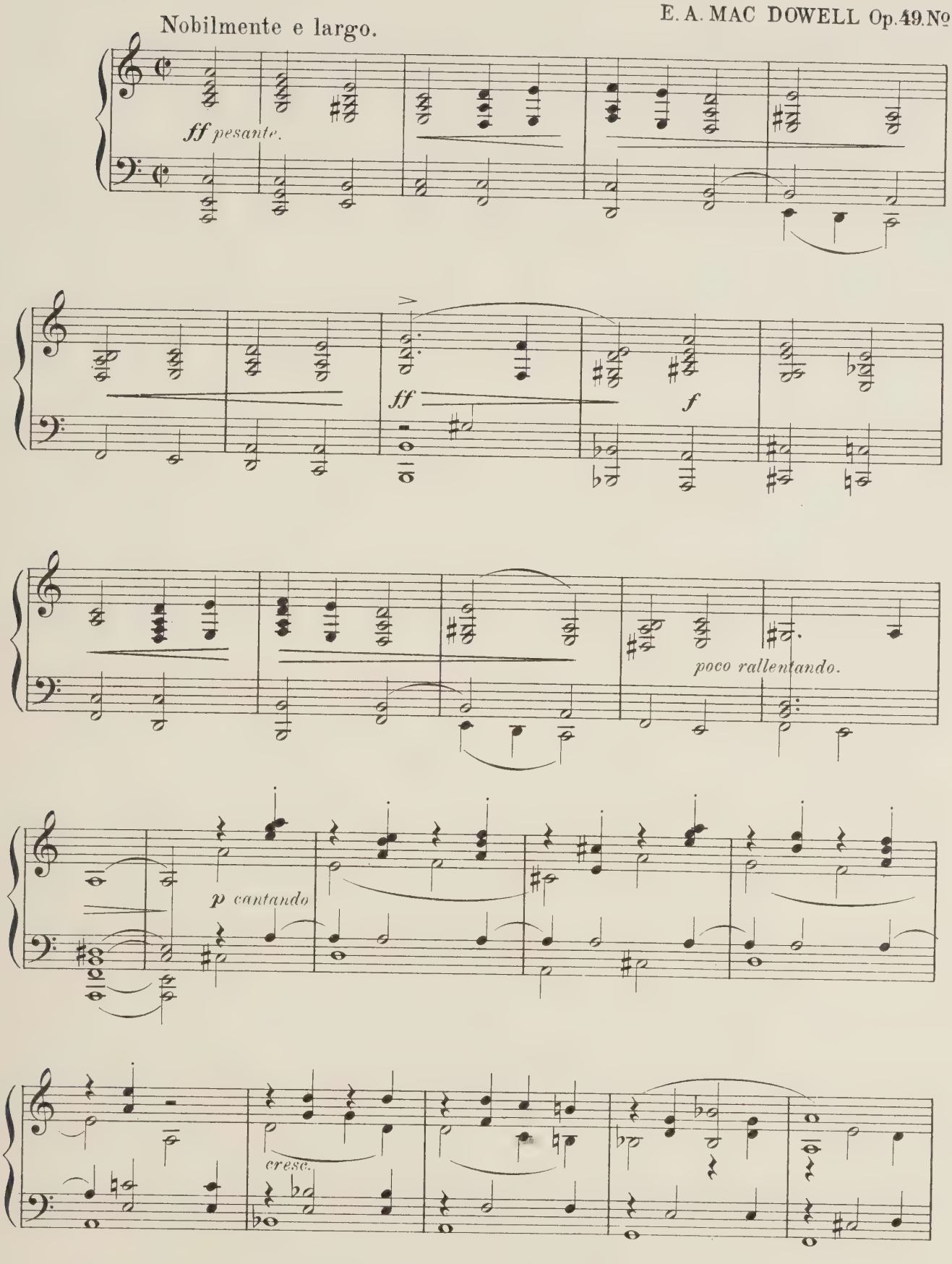
Also Songs, Choruses and smaller piano pieces, Etudes, etc., too numerous to mention.


Air.
Nobilmente e largo.
E. N. Mandevill. op. 45 No. 1.
sf pesante
sf
poco rallentando
p cantando

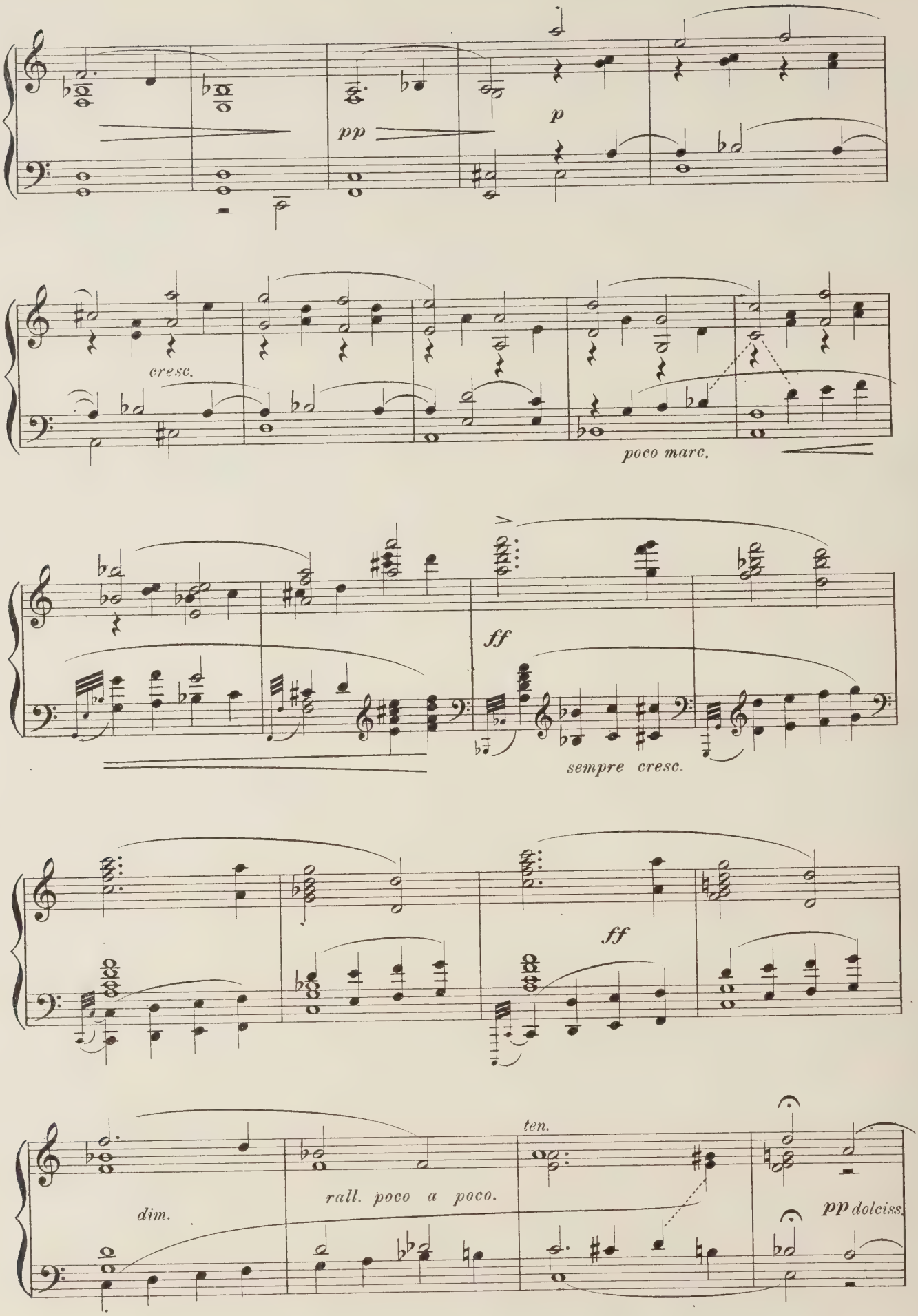
AIR ET RIGAUDON.

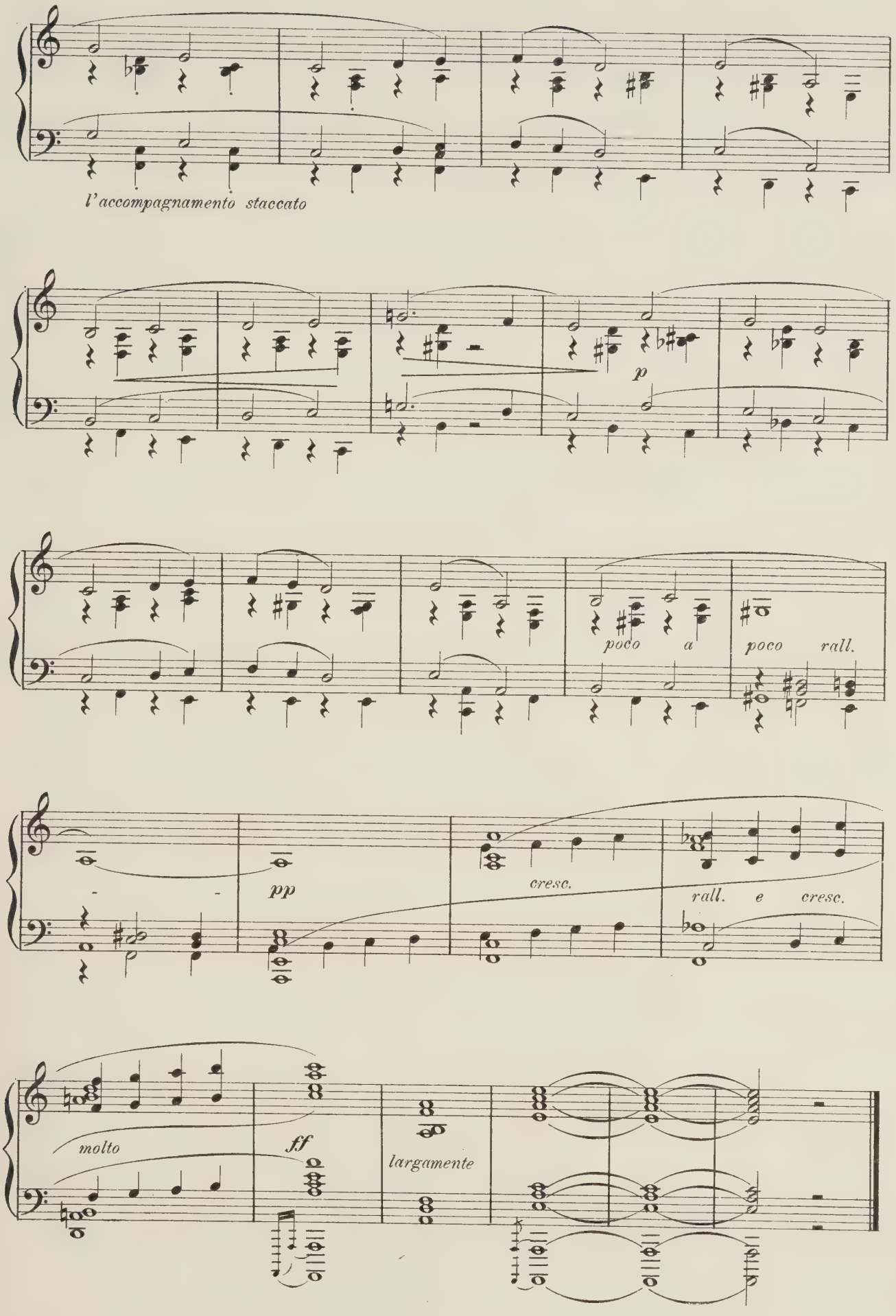
Air.

E. A. MAC DOWELL Op. 49. №1.



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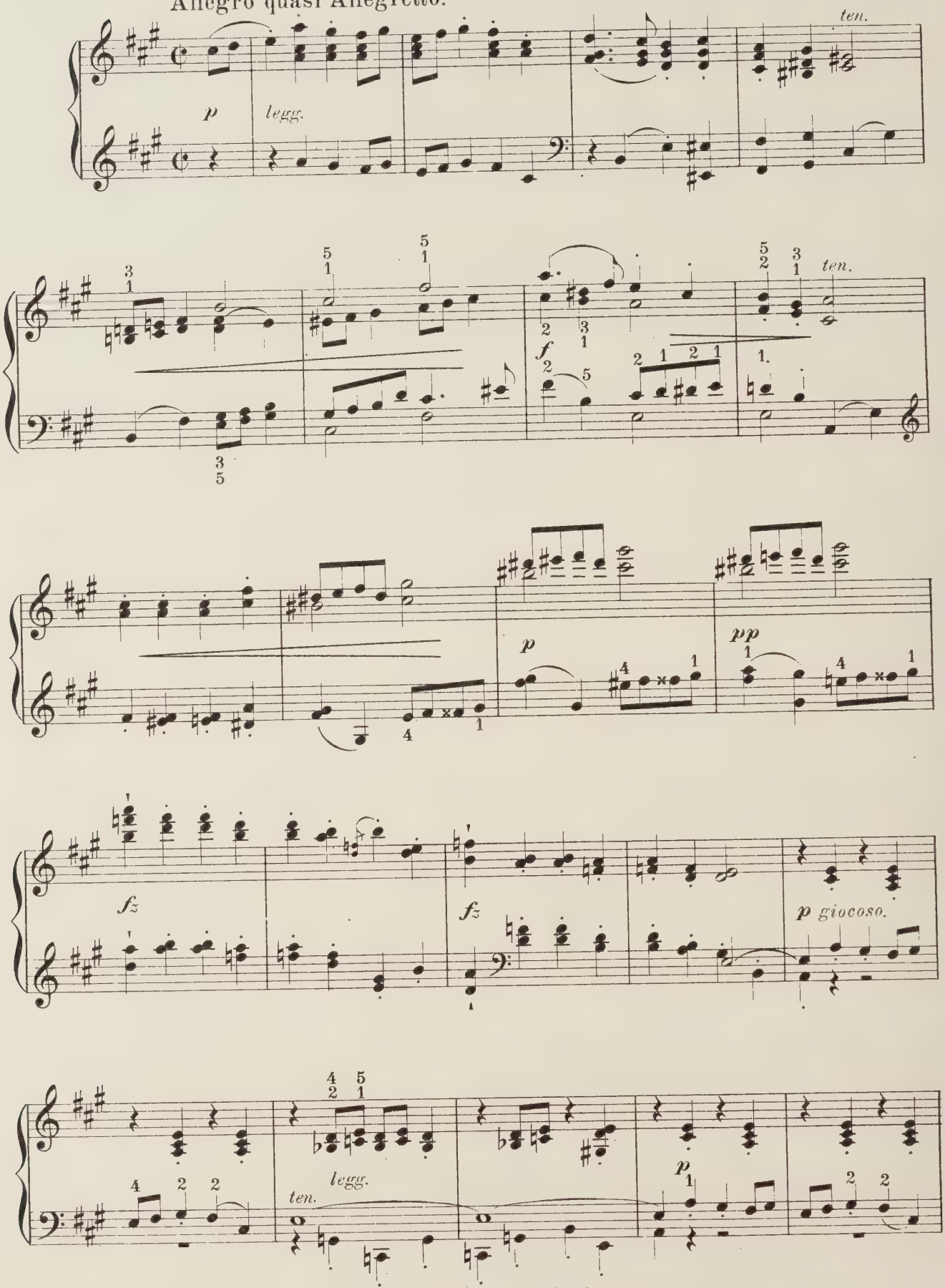

pp
p
cresc.
poco marc.
ff
sempre cresc.
ff
dim.
rall. poco a poco.
ten.
pp dolciss.


l'accompagnamento staccato
p
poco a
poco rall.
pp
cresc.
rall. e cresc.
molto
ff
largamente

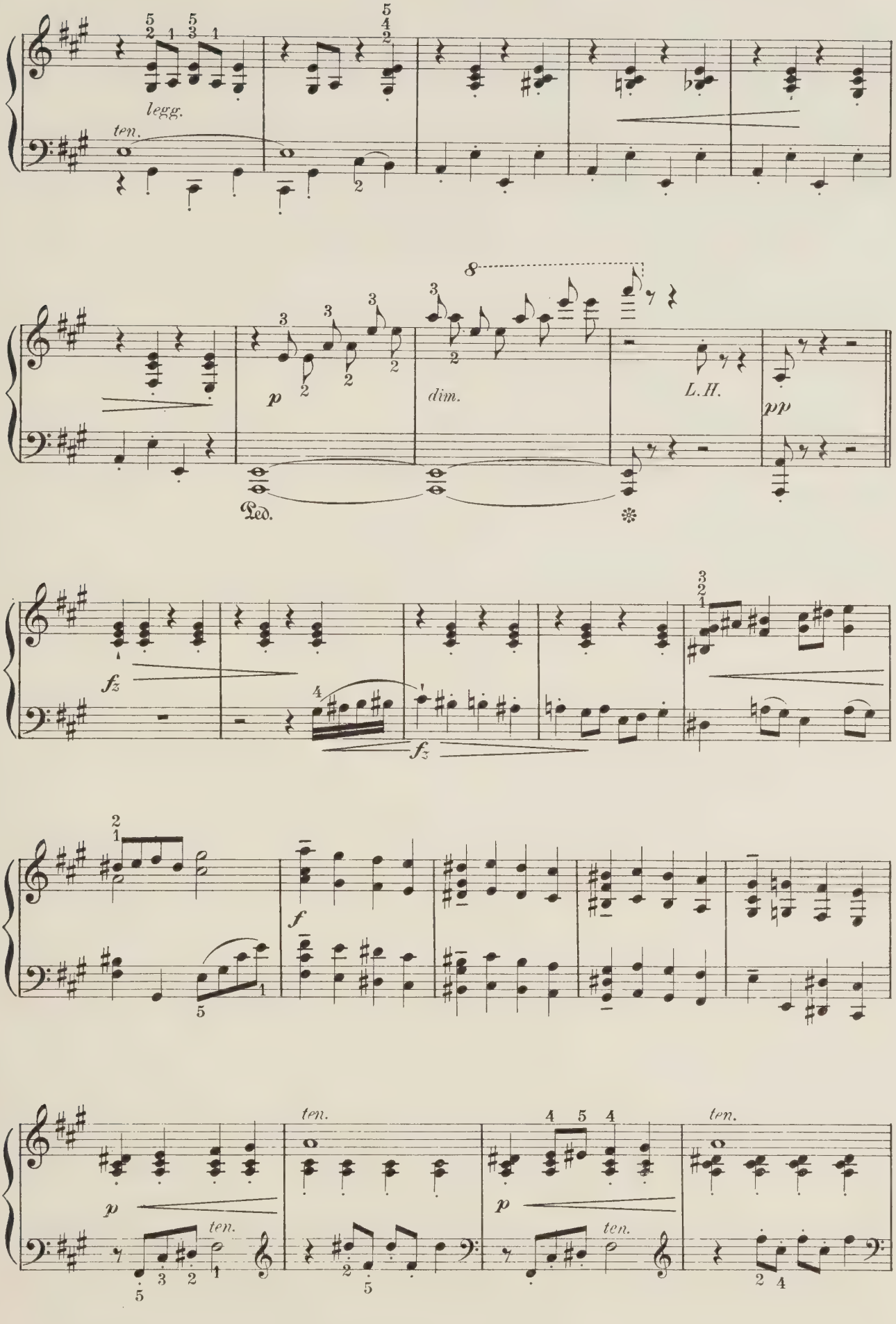
Rigaudon.

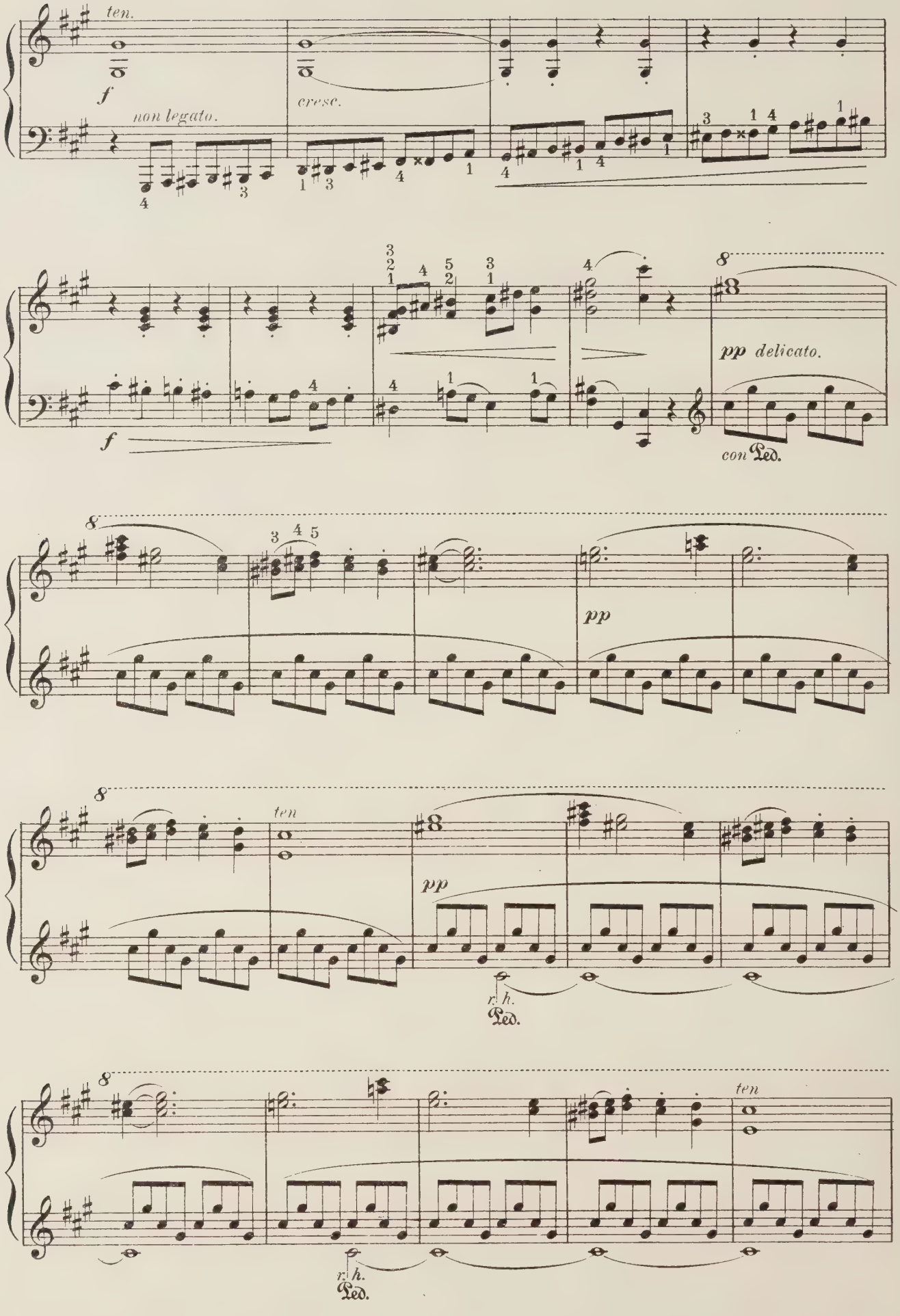
E.A. MAC DOWELL Op.49 Nº 2.

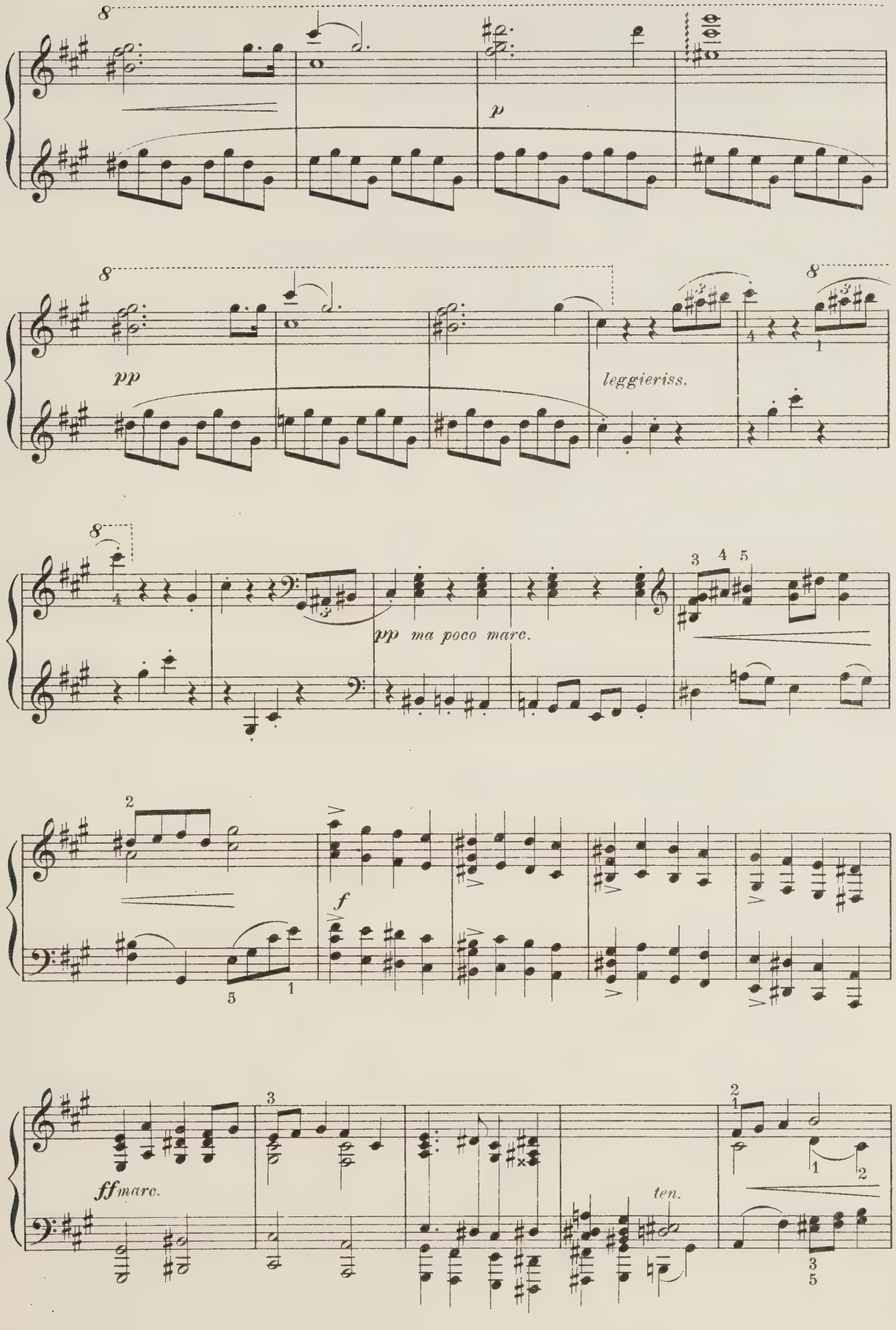
Allegro quasi Allegretto.

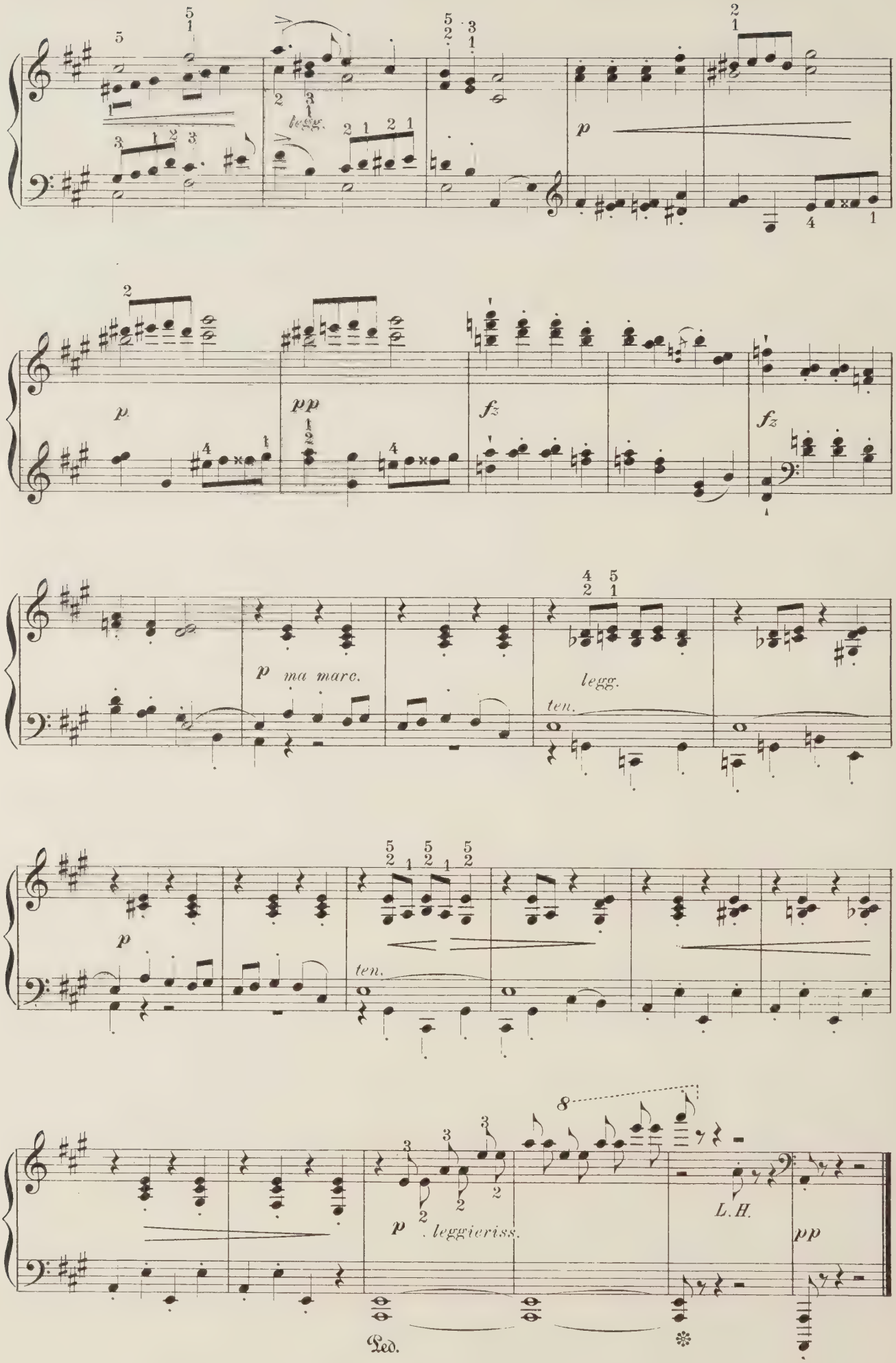


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legg.
ten.
8
p
dim.
L.H.
pp
Ped.
fz
fz
f
ten.
p
ten.
ten.
p
ten.
ten.


ten.
f
non legato.
cresc.
pp delicato.
con Ped.
pp
ten
r. h.
Ped.

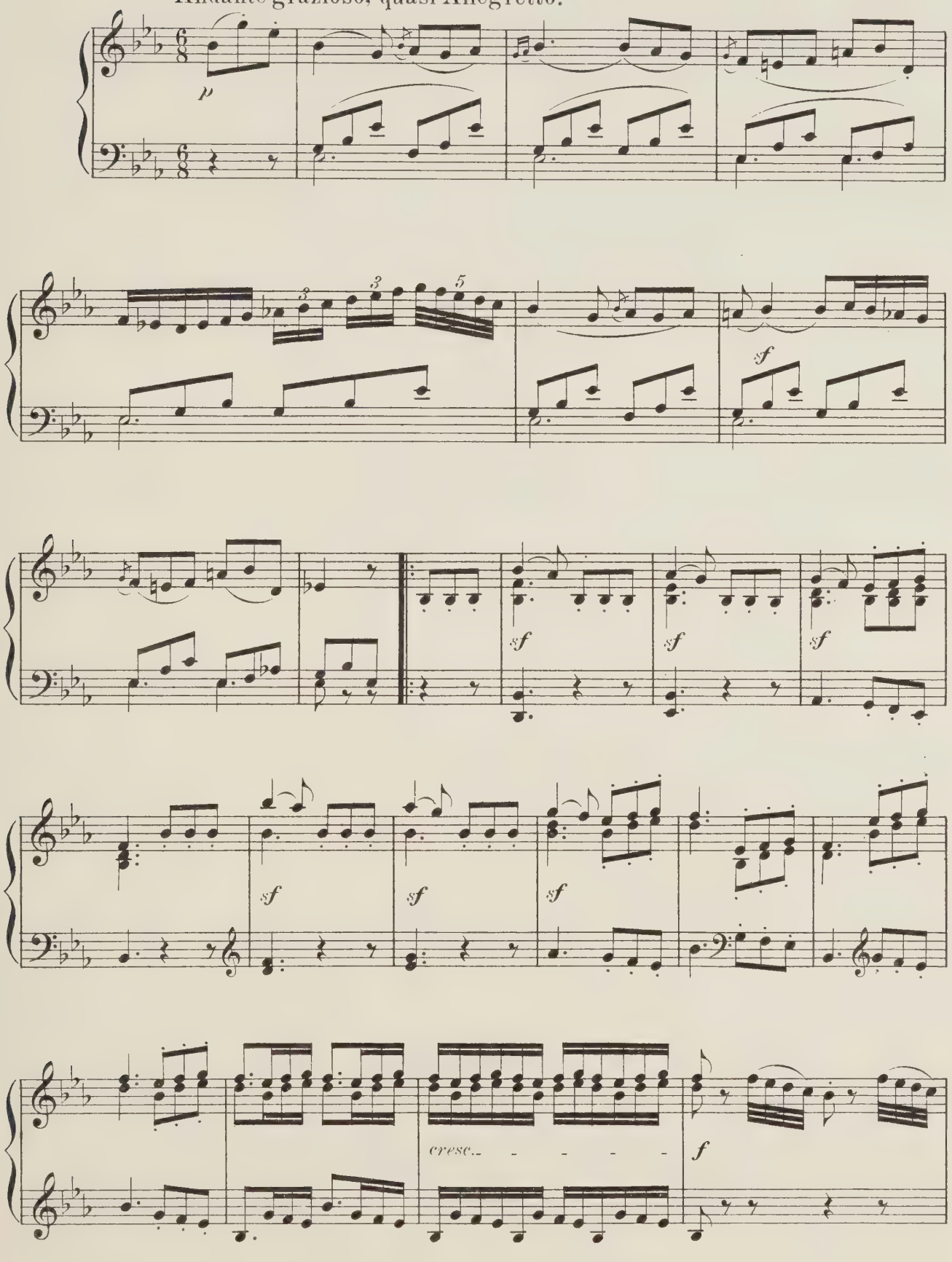

8
p
8
pp
leggieriss.
8
pp ma poco marc.
f
ffmarc.
ten.

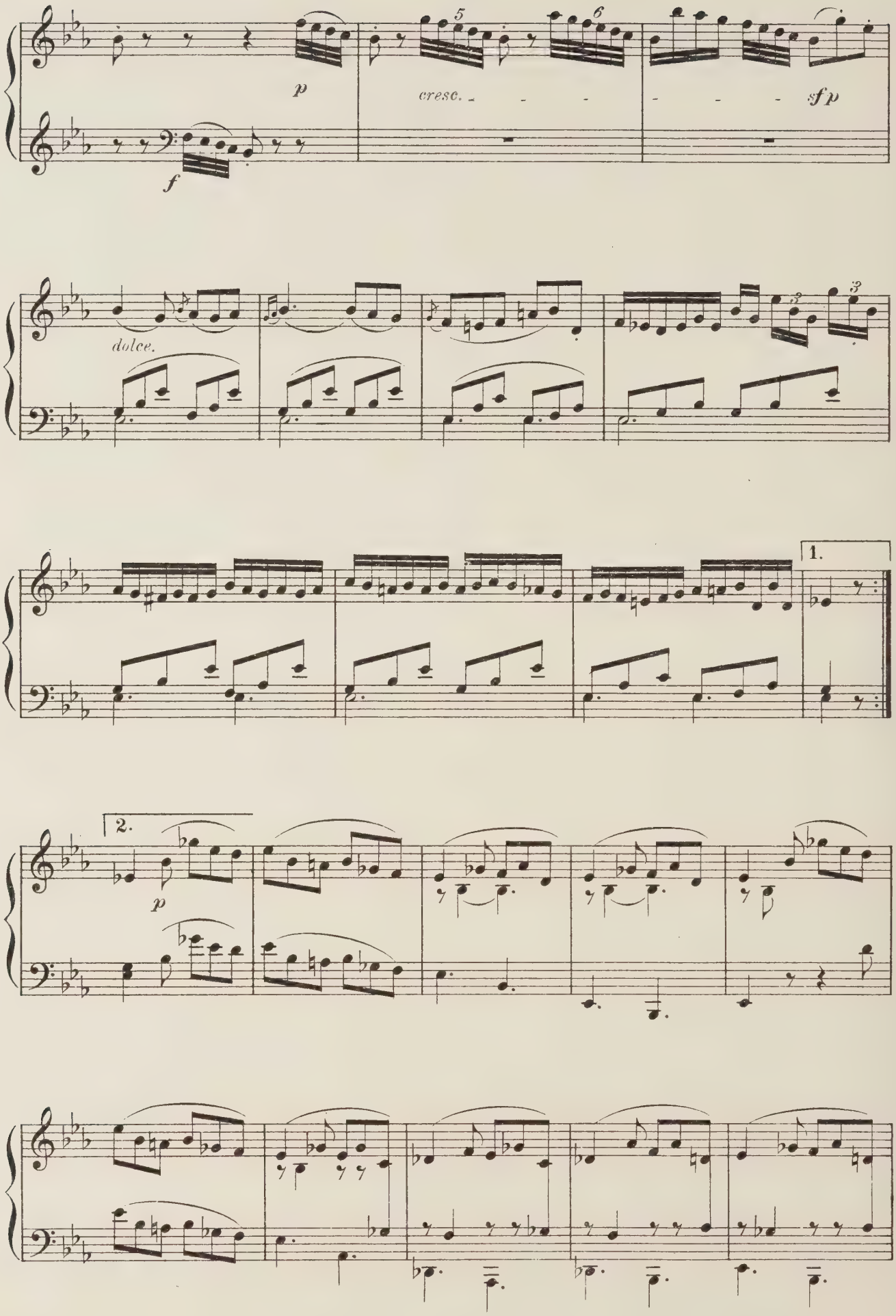

legg.
p
p
pp
fz
fz
p ma marc.
legg.
ten.
p
ten.
8
p leggieriss.
L.H.
pp
Ped.

Bagatelle.

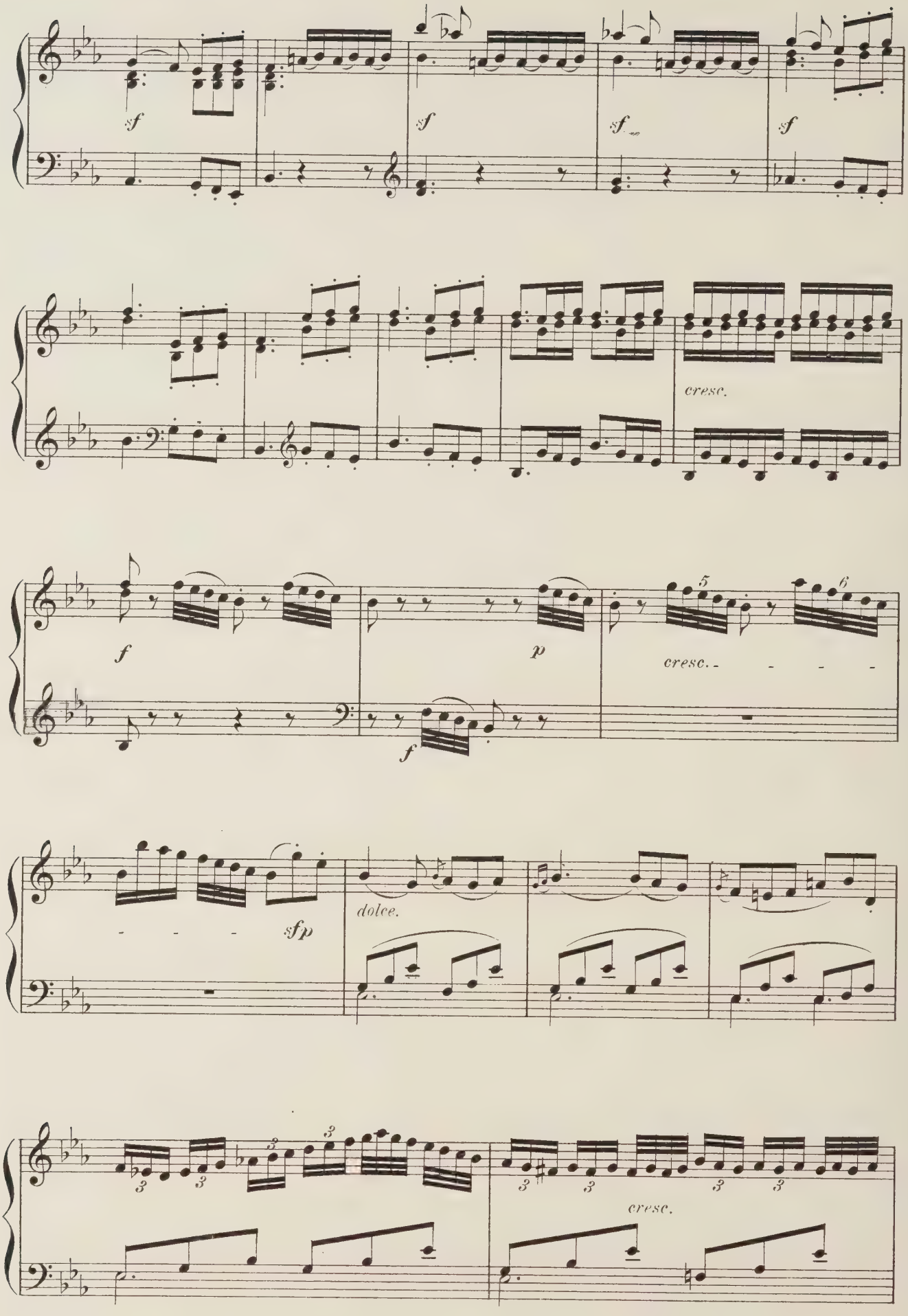
L. v. BEETHOVEN, Op. 33. № 1.

Andante grazioso, quasi Allegretto.




p
cresc.
sfp
f
dolce.
1.
2.
p

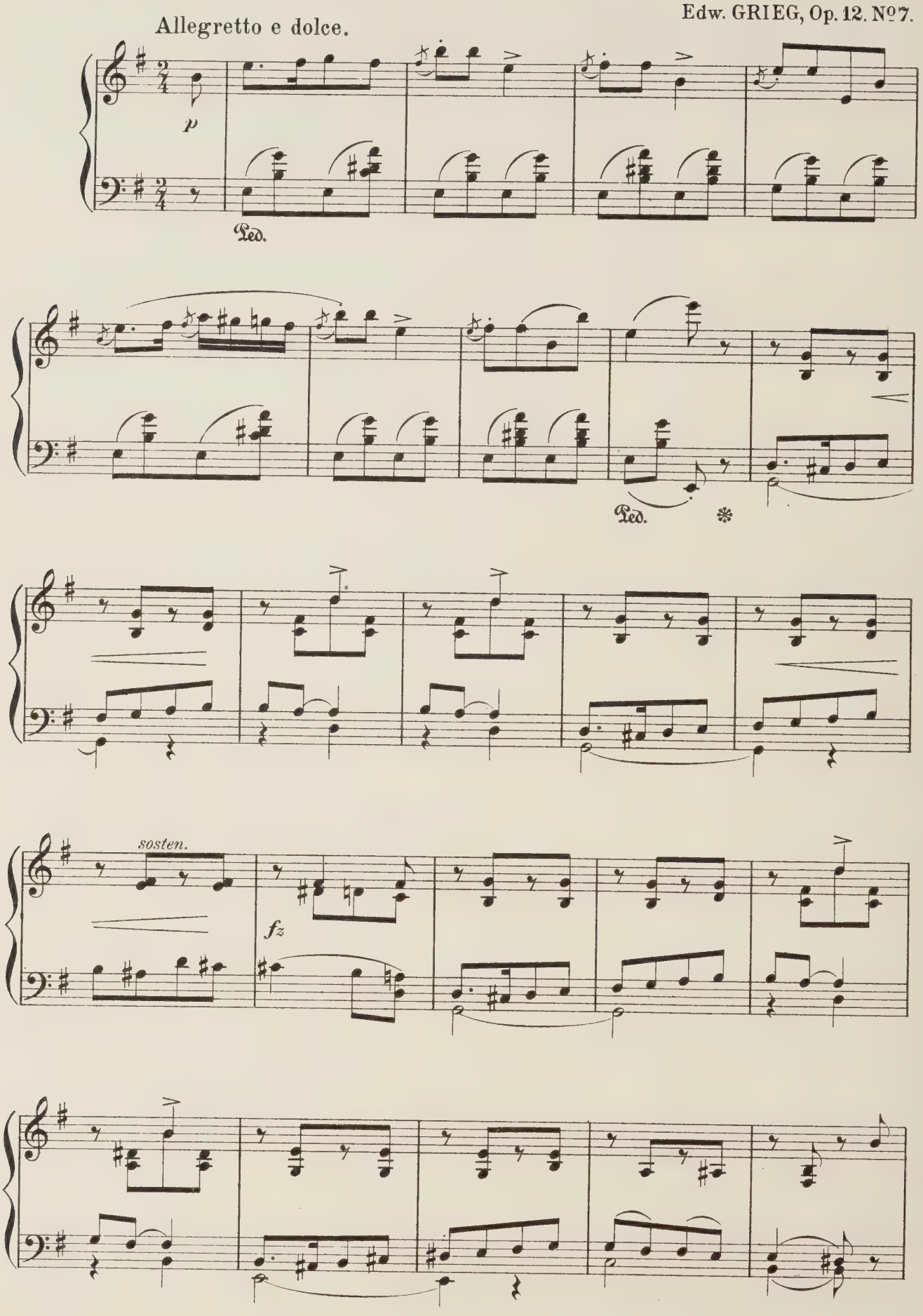

cresc.
sf sf sf sf p
cresc.
sf p
dolce.
sf
sf

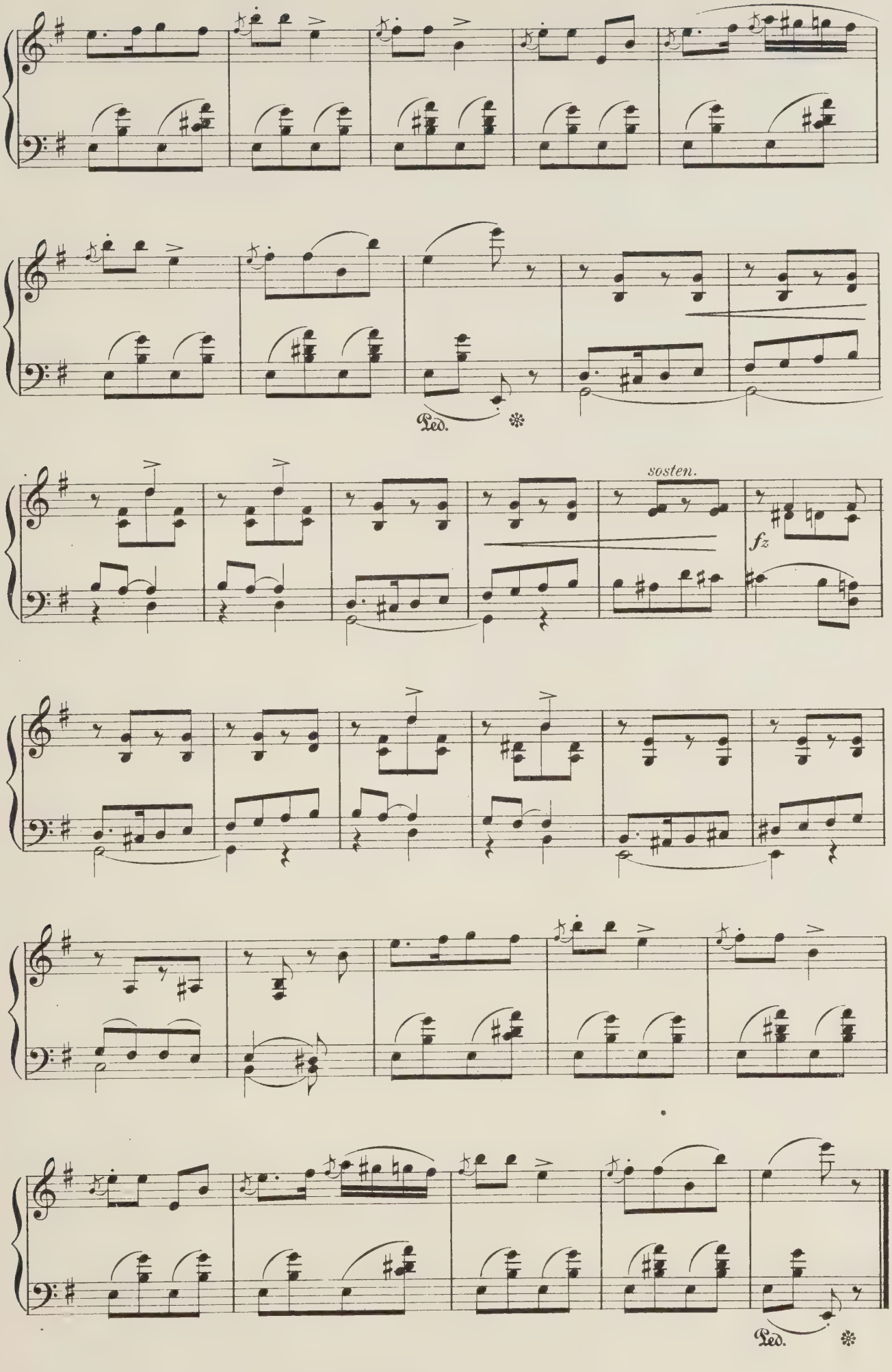

sf
sf
sf
sf
cresc.
f
p
cresc.
f
sfp
dolce.
cresc.


p
cresc.
f

Album Leaf.

Edw. GRIEG, Op. 12. №7.

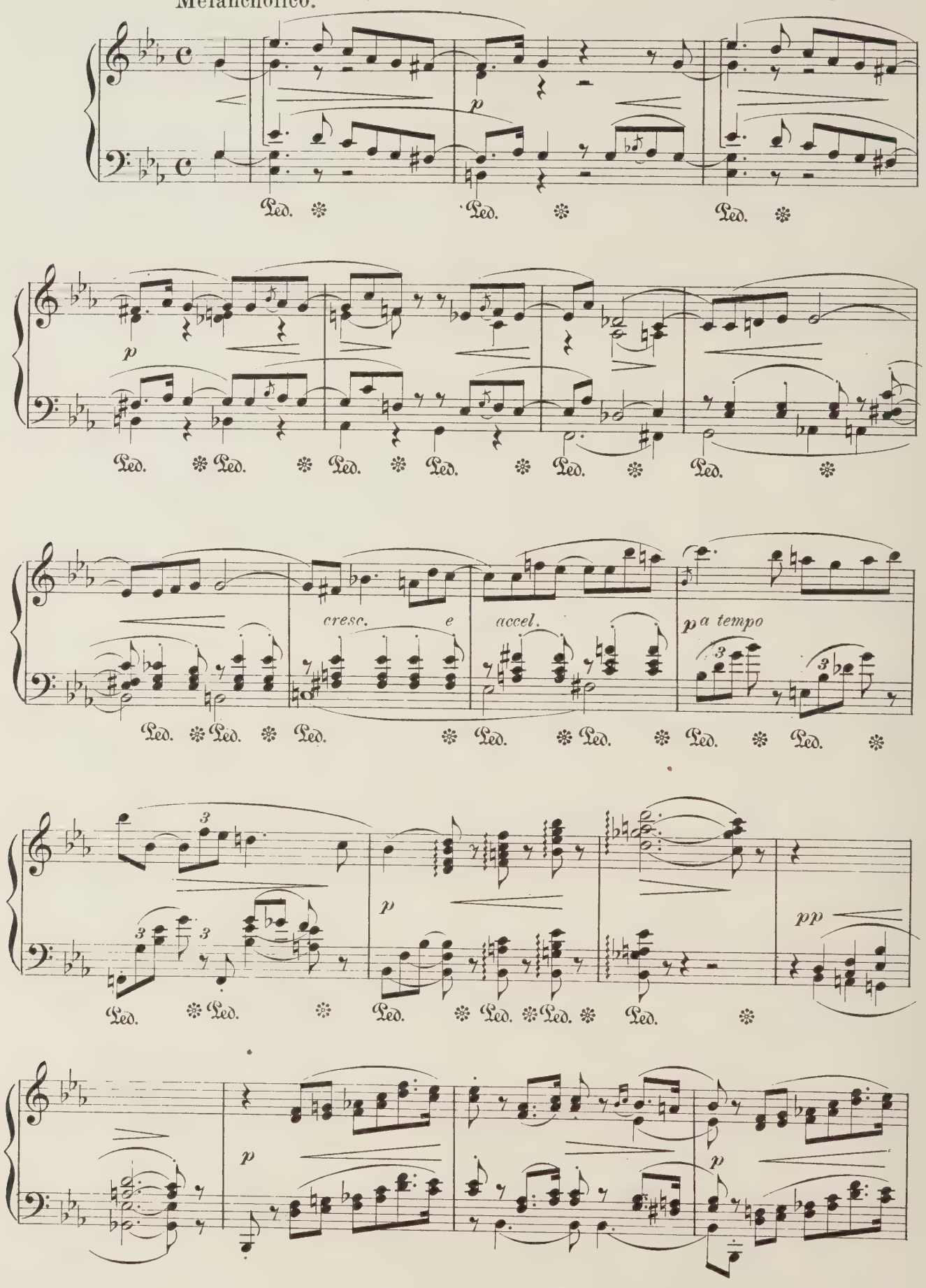


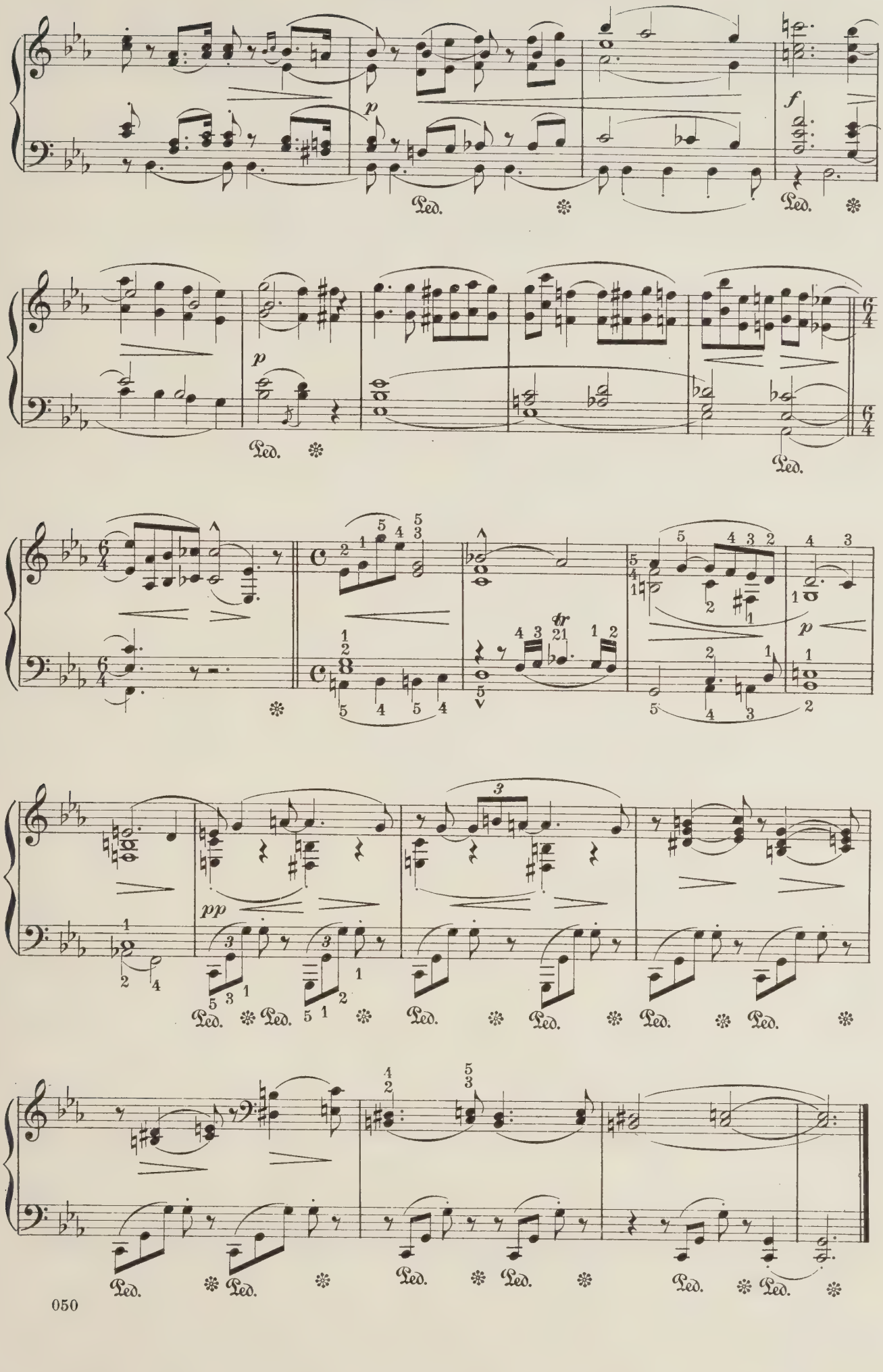

Ped.
sosten.
fz
Ped.

Glimpses of Lost Happiness.

Melancholico.

AD. JENSEN, Op. 8. № 9.

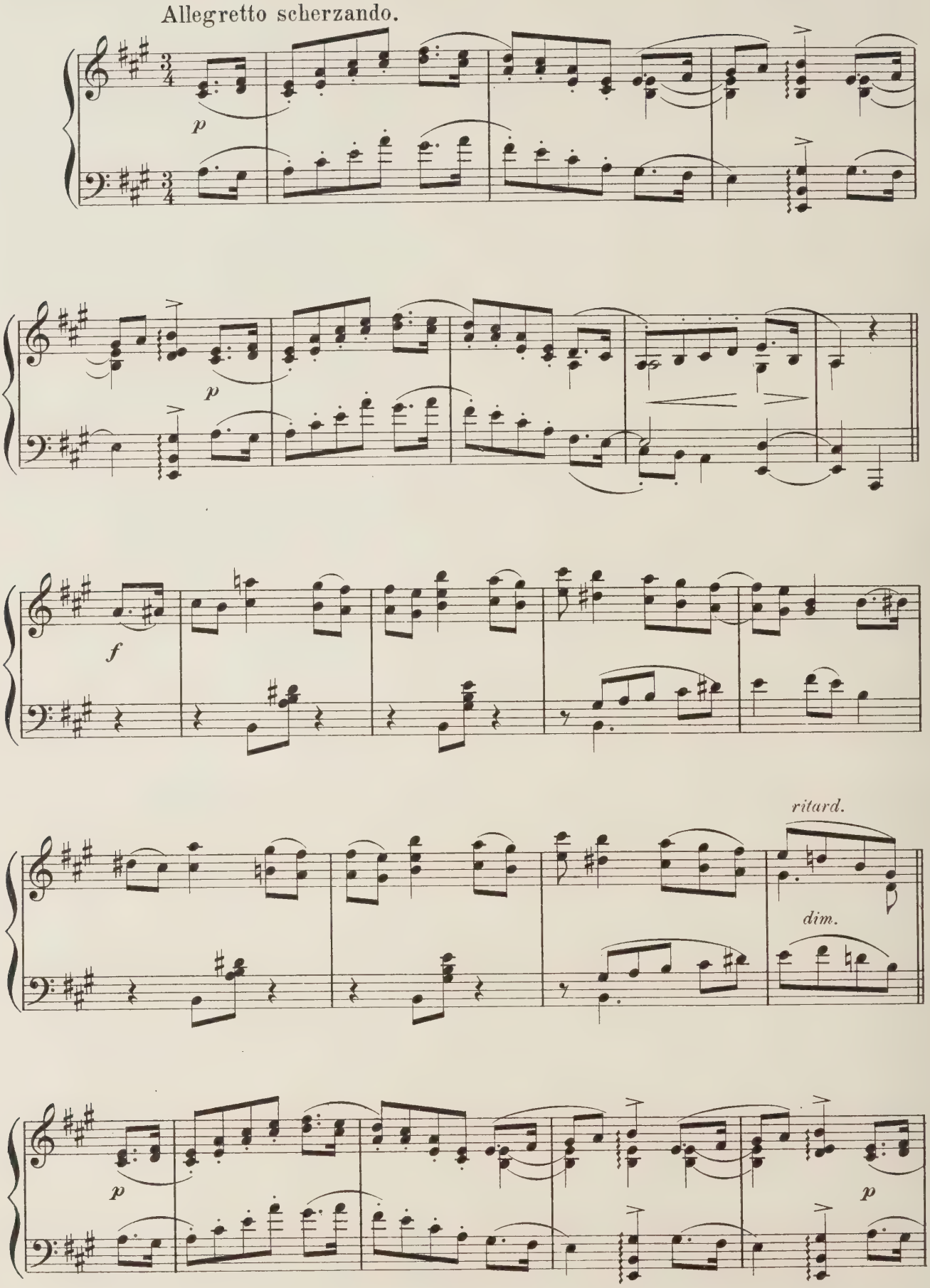


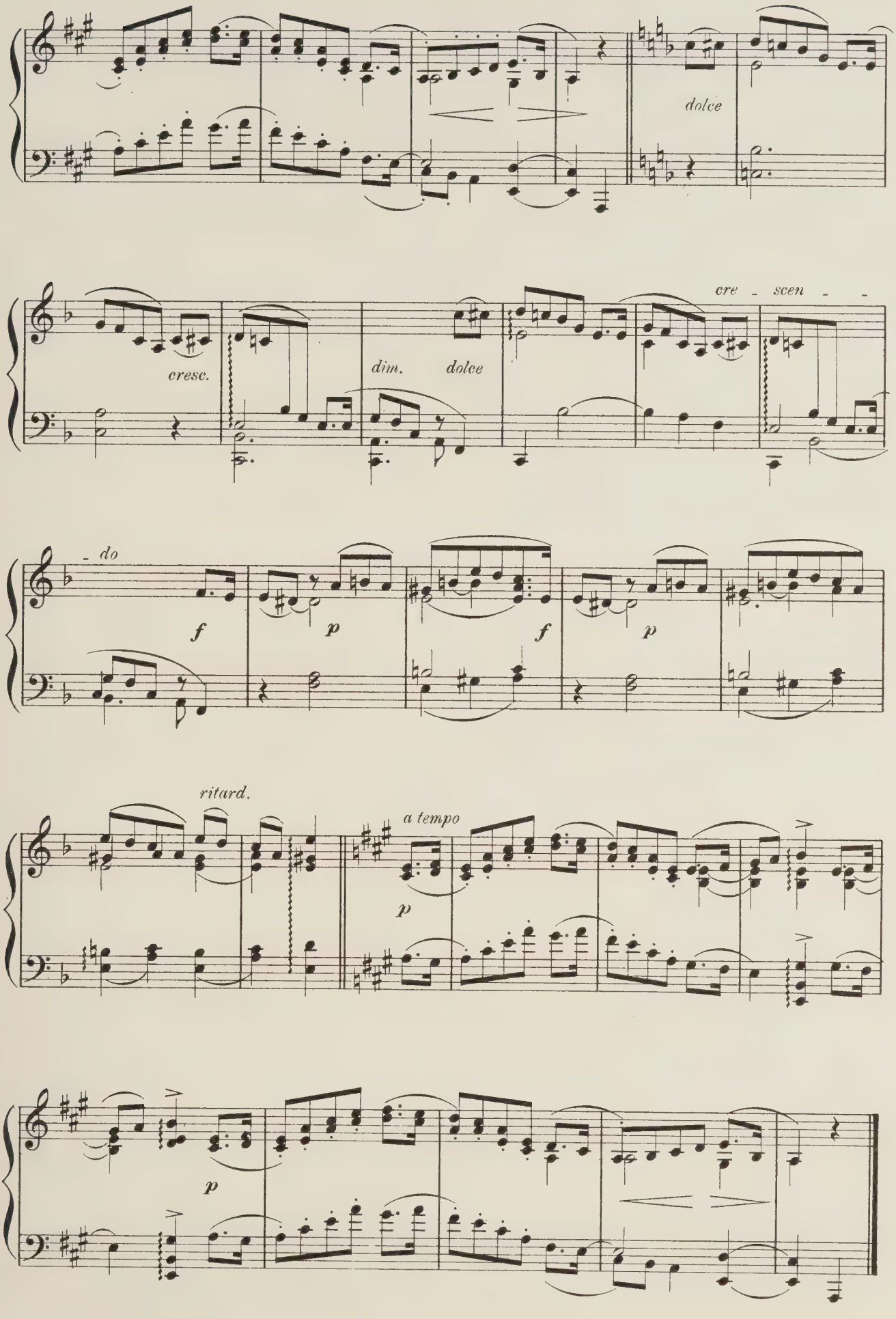

p
Ped.
f
Ped.
p
Ped.
Ped.
tr
p
pp
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

Clavierstück.

EUGEN DROBISCH.

Allegretto scherzando.

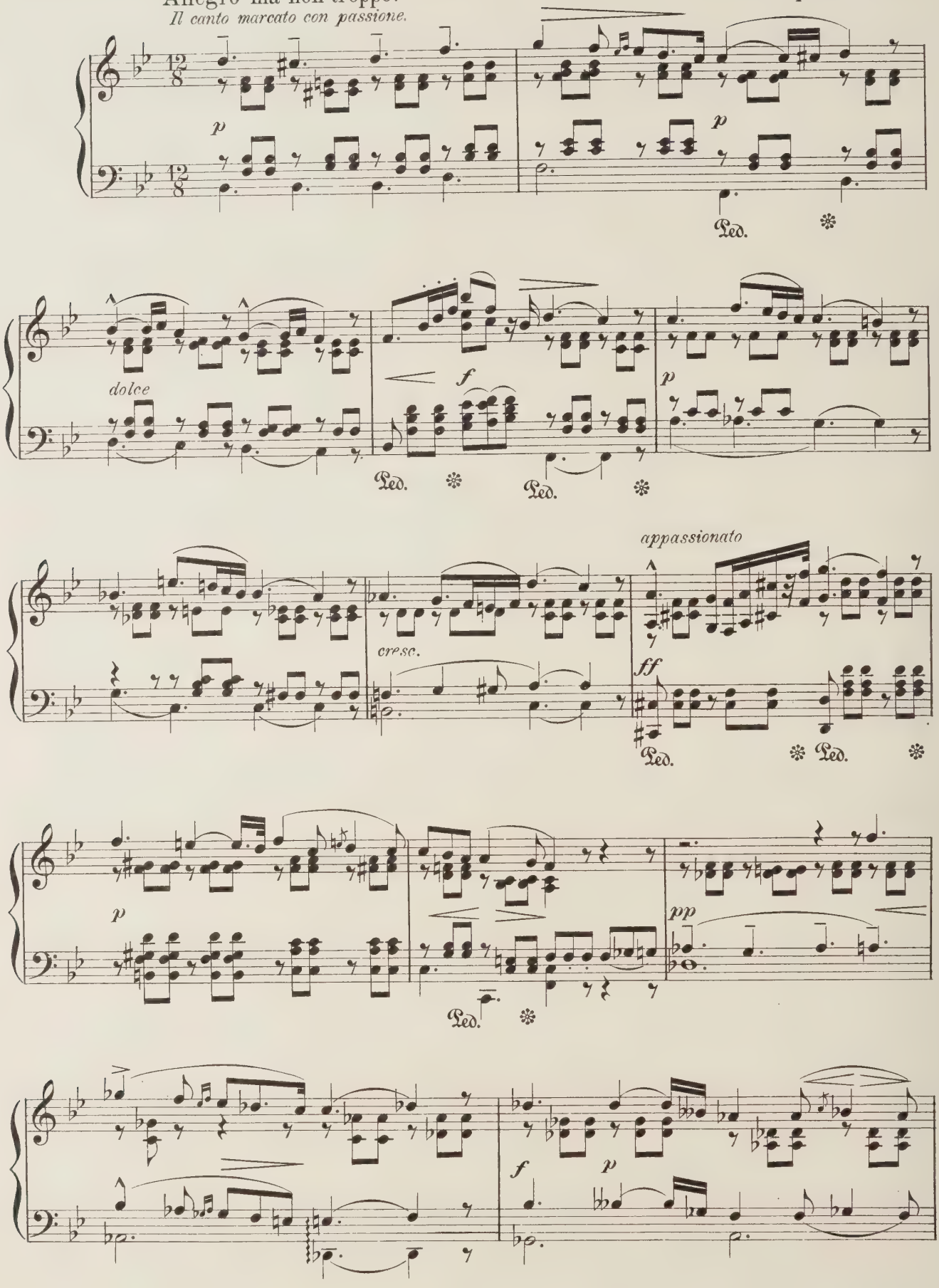


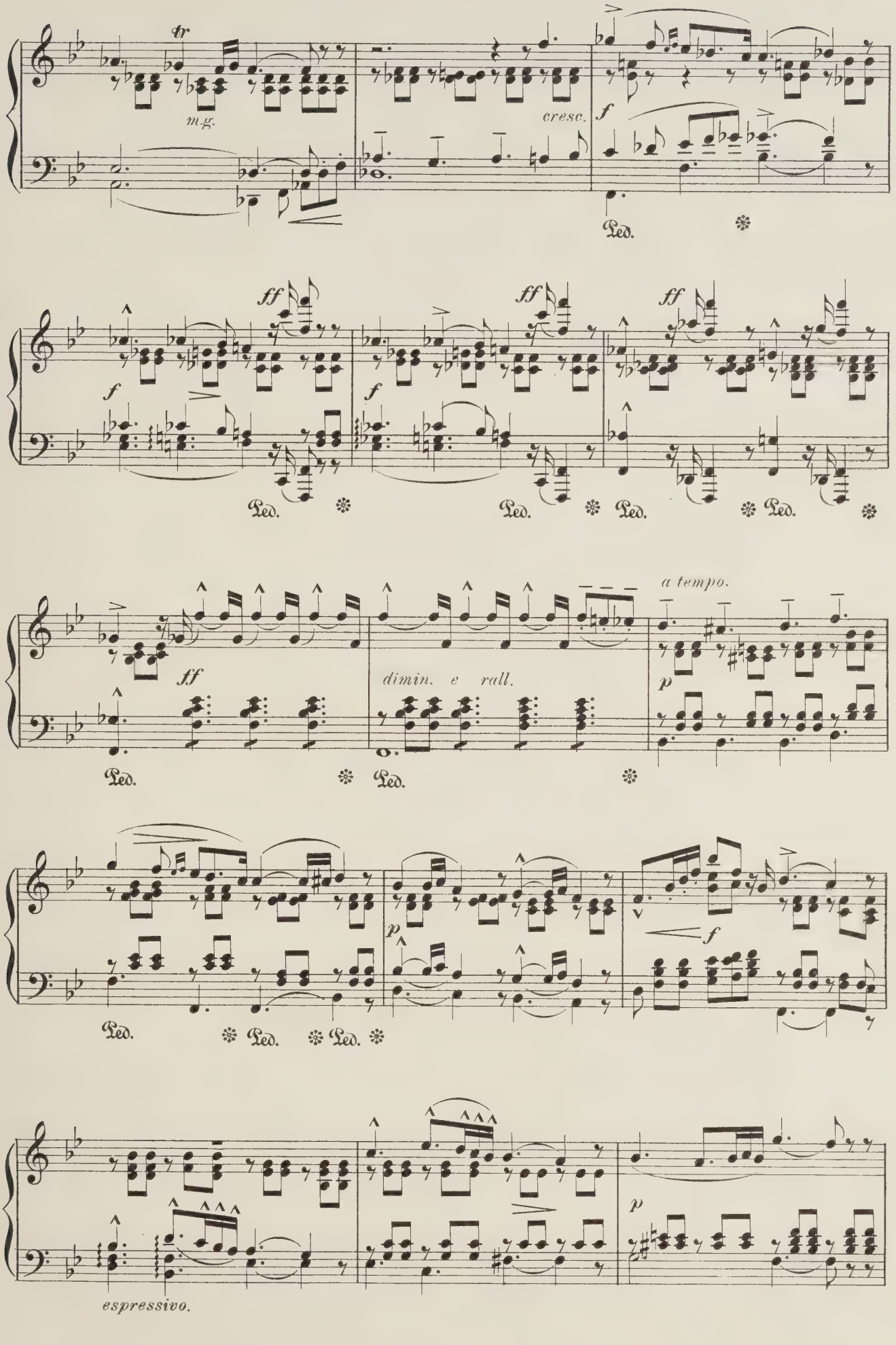

dolce
cresc.
dim.
dolce
cre - scen - -
- do
f
p
f
p
ritard.
a tempo
p
p

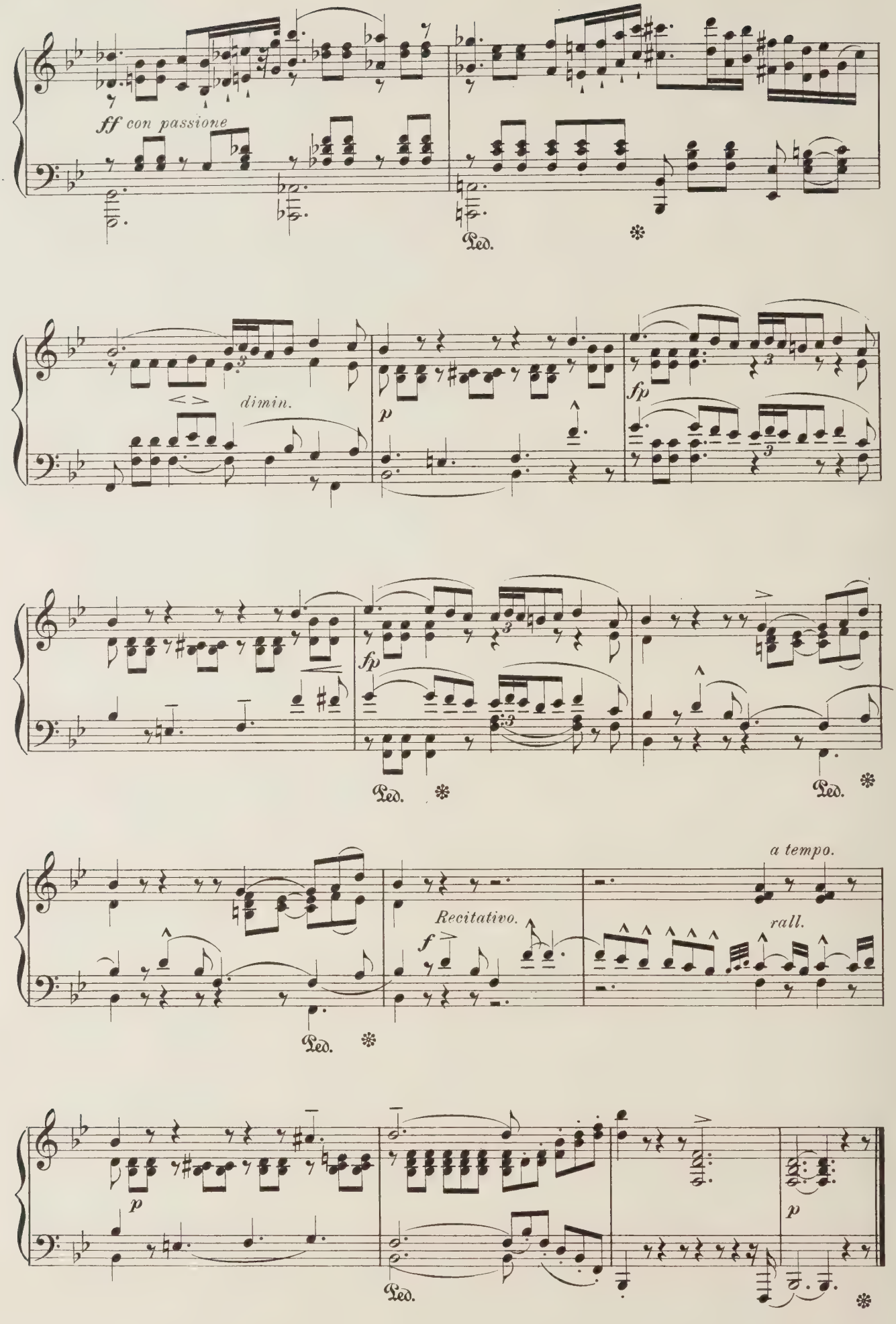
Petrarch to Laura.

TH. KULLAK,
Op. 84. No 2.

Allegro ma non troppo.
Il canto marcato con passione.




tr
m.g.
cresc.
f
Ped.
ff
f
Ped.
a tempo.
dimin. e rall.
p
espressivo.

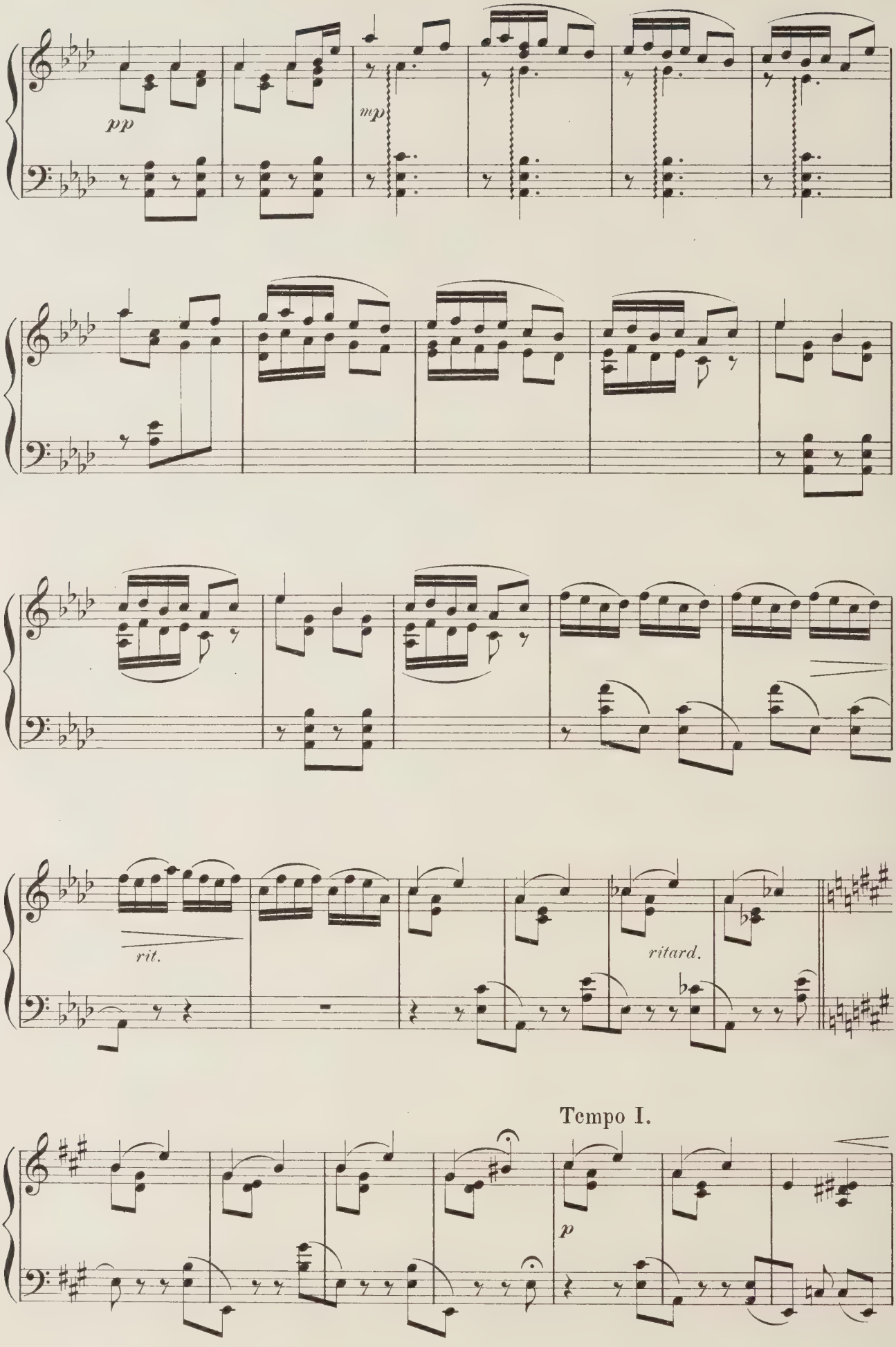

ff con passione
Ped.
dimin.
p
fp
fp
Ped.
Ped.
Recitativo.
f
a tempo.
rall.
Ped.
p
Ped.
p

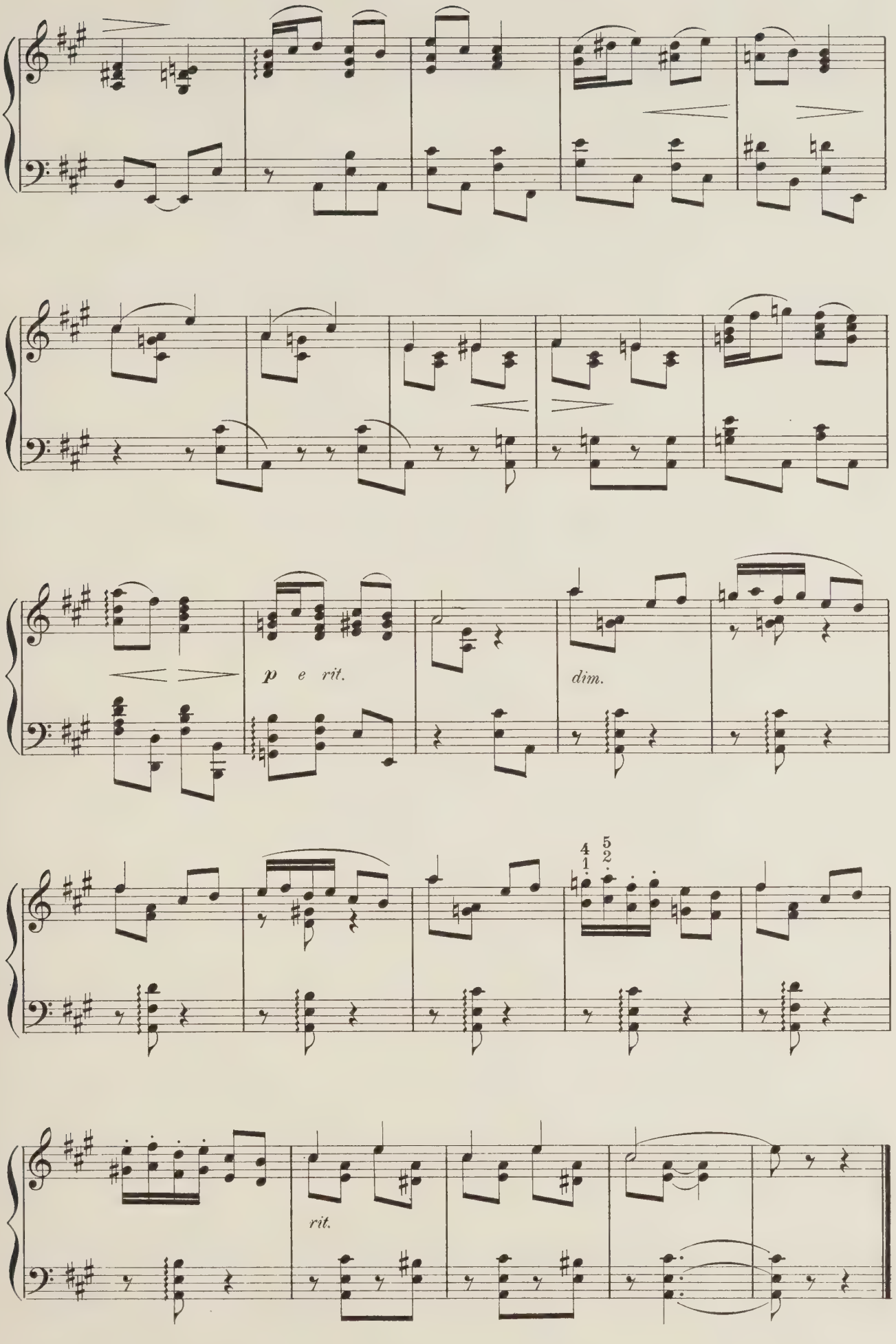
A Morning Walk.

L. SCHYTTE, Op. 29. № 6.

Moderato e cantabile.

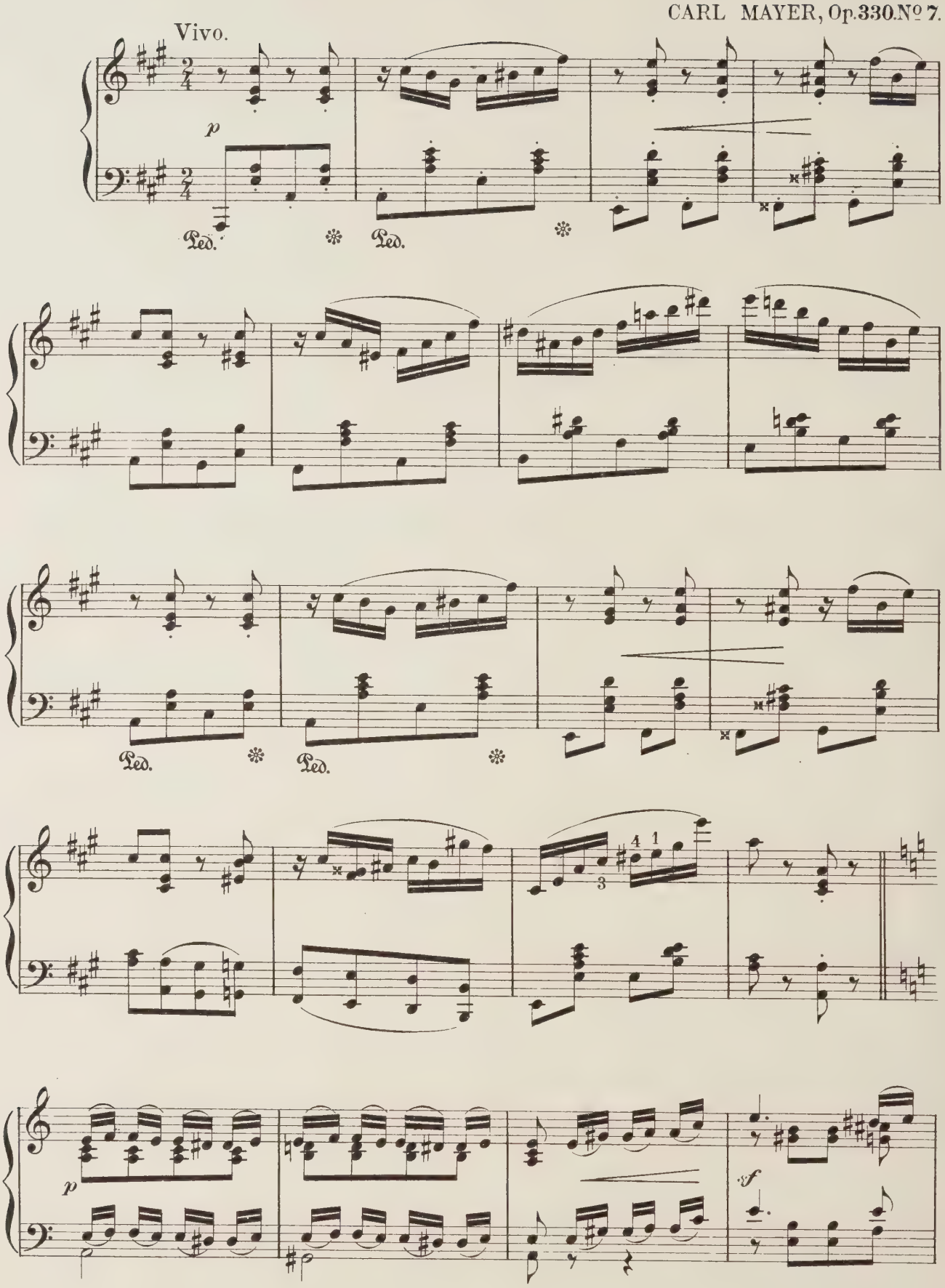


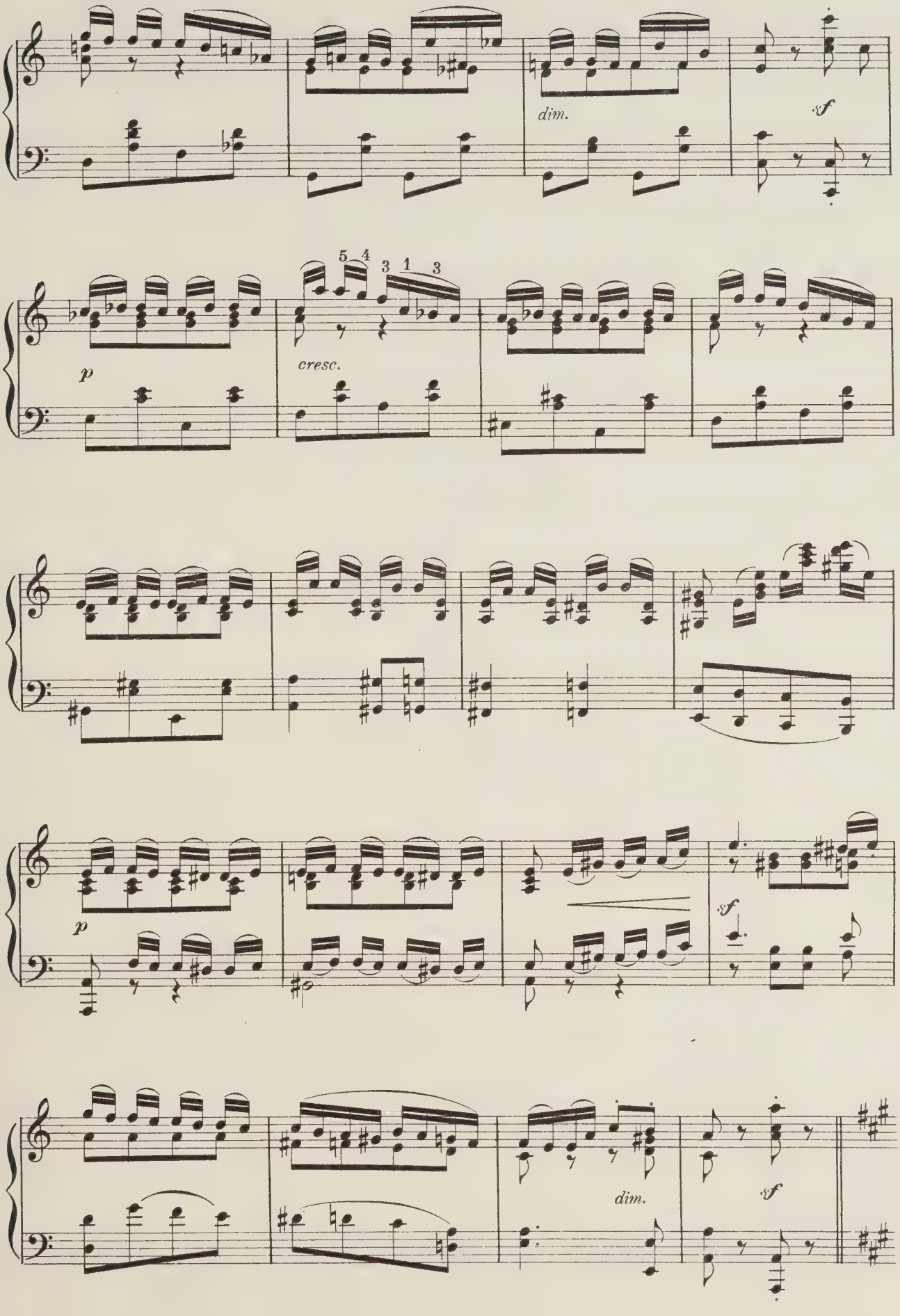

pp
mp
rit.
ritard.
Tempo I.
p

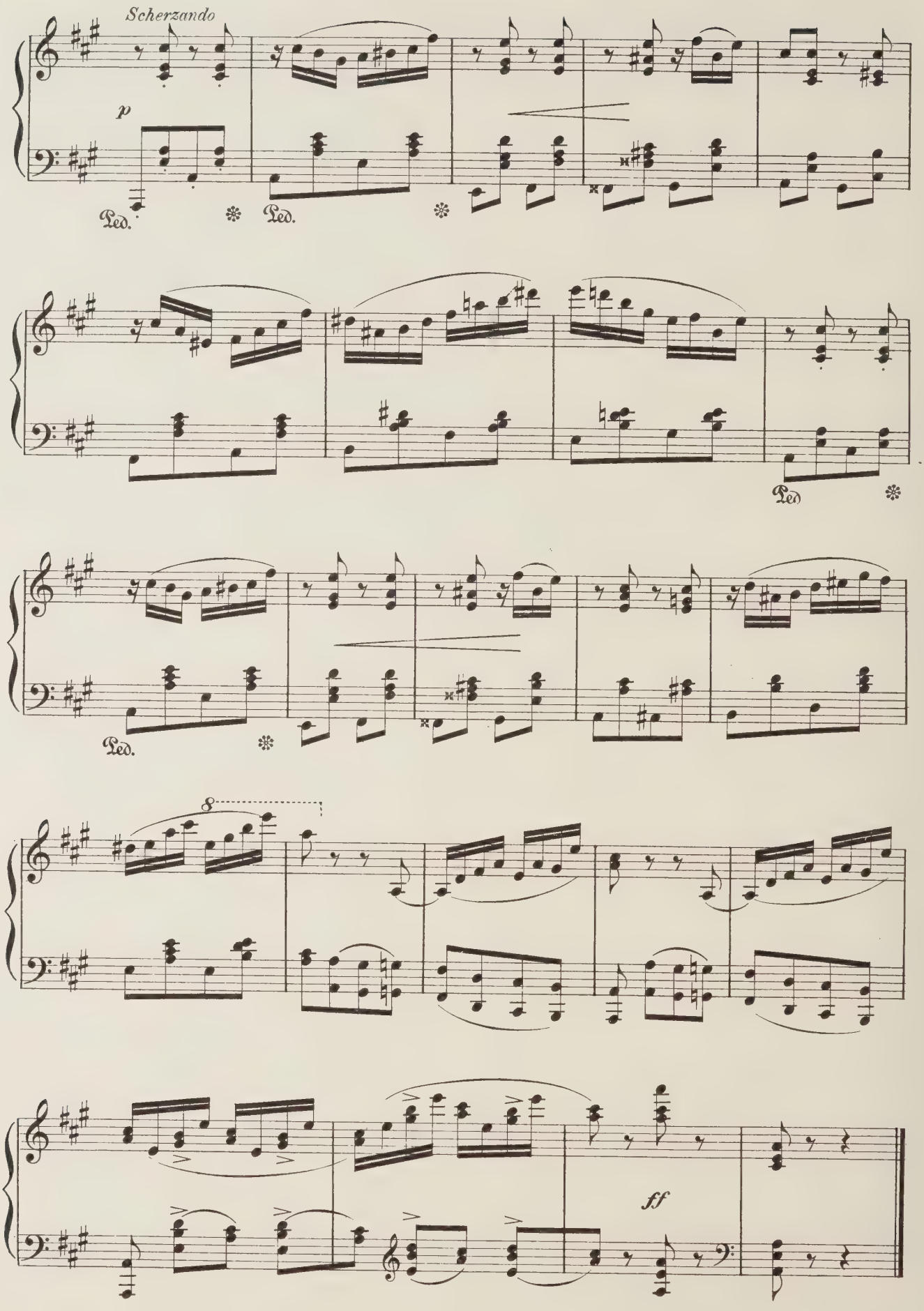

p e rit.
dim.
4 5
1 2
rit.

Scherzino.

CARL MAYER, Op. 330. № 7.




dim.
sf
5 4
3 1 3
p
cresc.
p
sf
dim.
sf


Scherzando
p
Ped.
Ped.
Ped.
Ped.
8
ff

Nocturne.

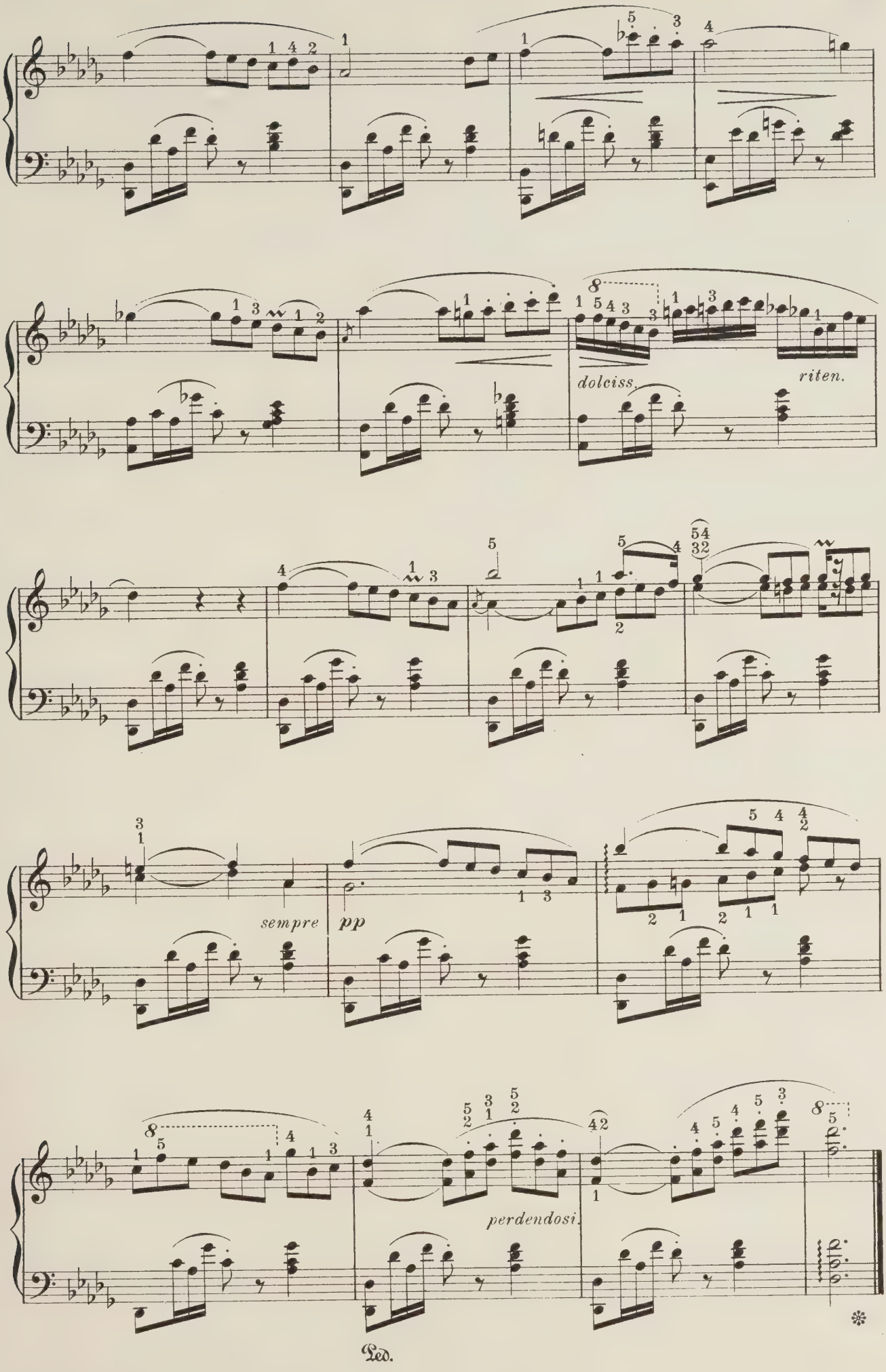
★)
Ad. GUTMANN, Op. 8 № 2.

Con tenerezza.



★ *Chopin's friend and pupil.*

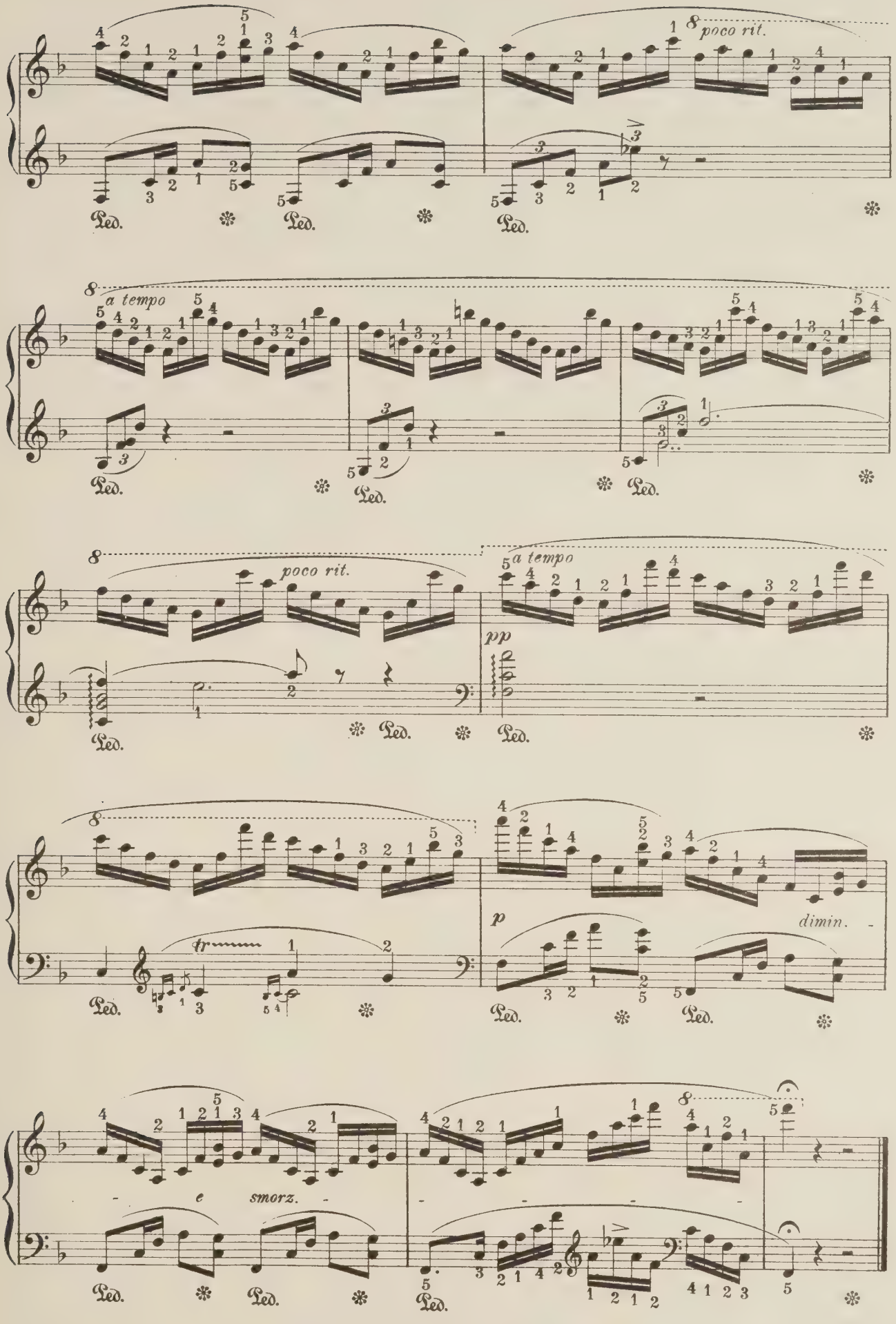

accel - e - con calore
cresc.
con forza.
poco rit.
pp
con tenerezza.
Ped.
dolciss.


dolciss.
riten.
sempre
pp
perdendosi.
Ped.

Prelude.

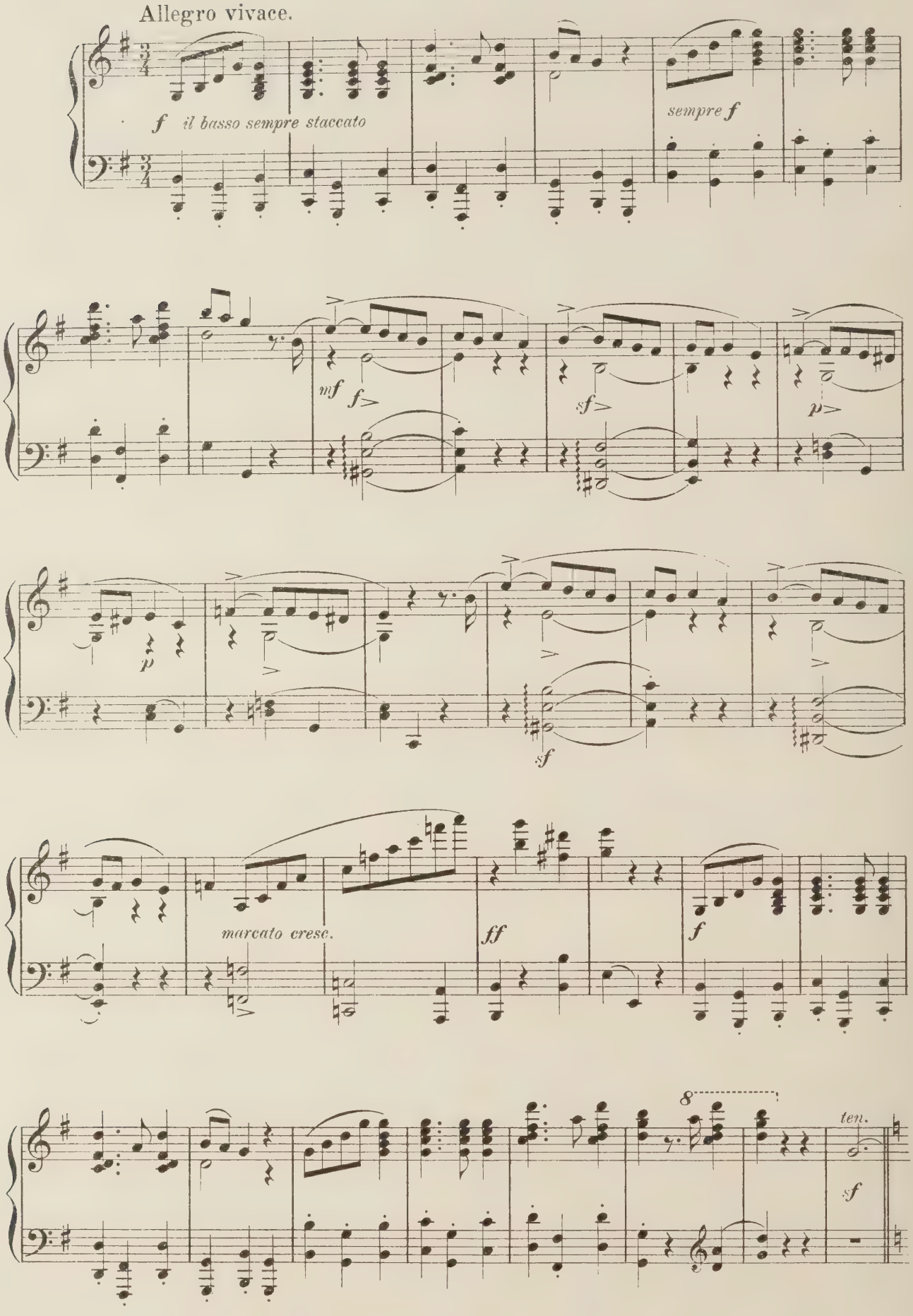
Moderato. F. CHOPIN, Op 28. № 23.




poco rit.
a tempo
poco rit.
a tempo
pp
tr
p
dimin.
e smorz.
Ped.

Arabesque.

G. KARGANOFF, Op. 6. № 12.



Meno mosso.





Tempo I.







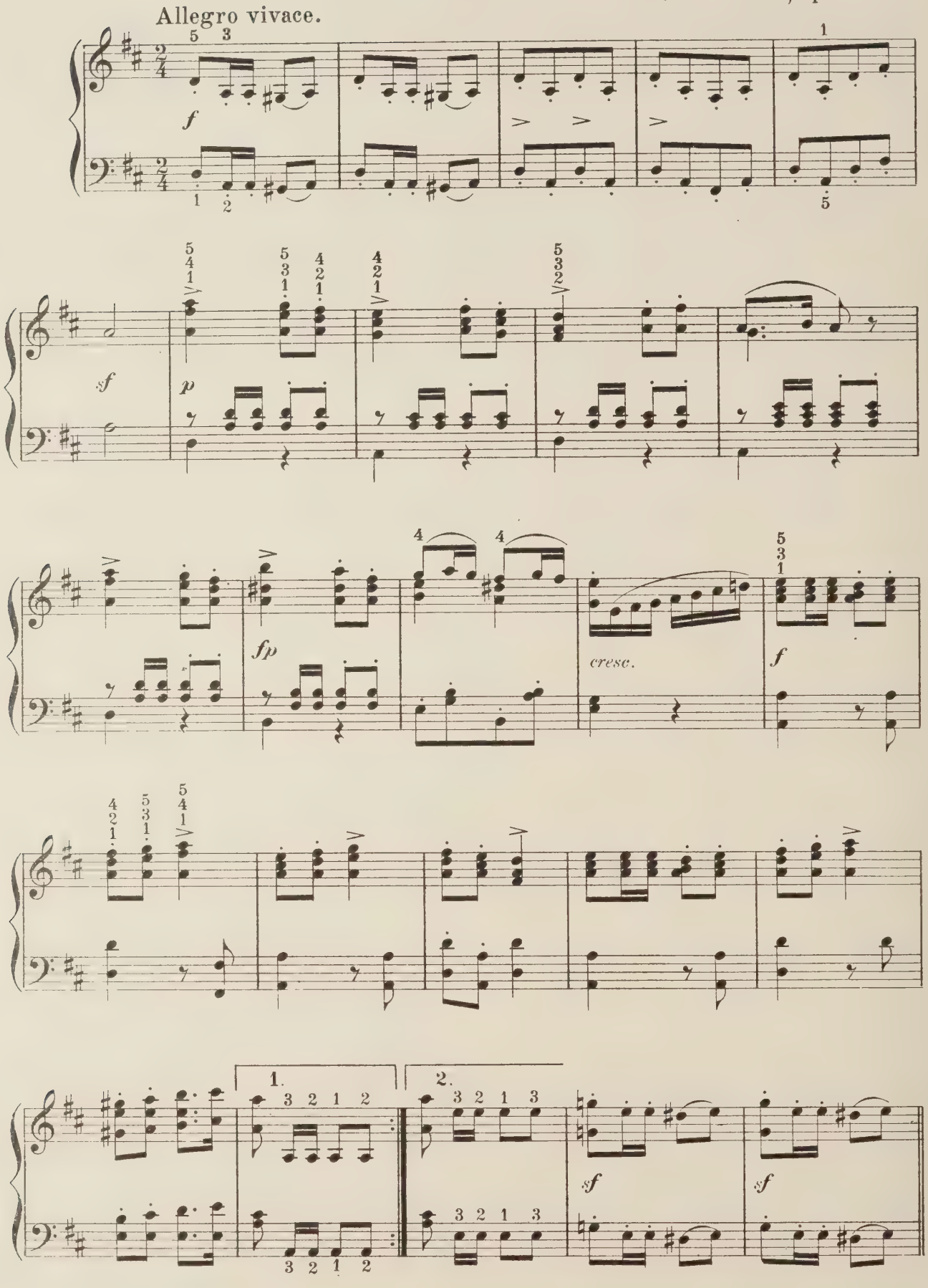


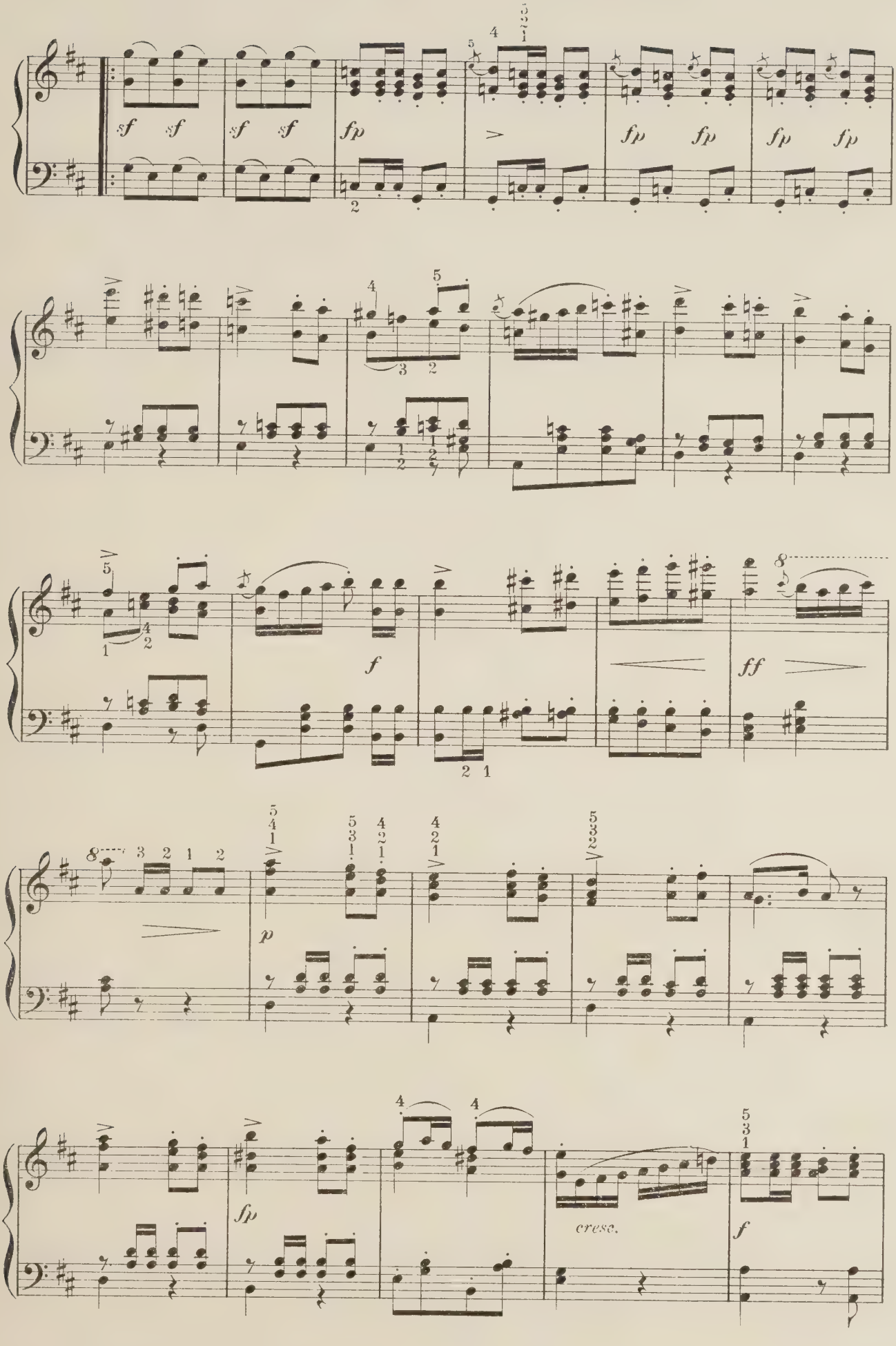

ff
ff sempre
Piu mosso
poco
a
poco
cresc.
e
stringendo
mf
Ped.
Piu animato
ff
cresc.
sempre
Presto
ff
fff
con fuoco
ff
Fine.

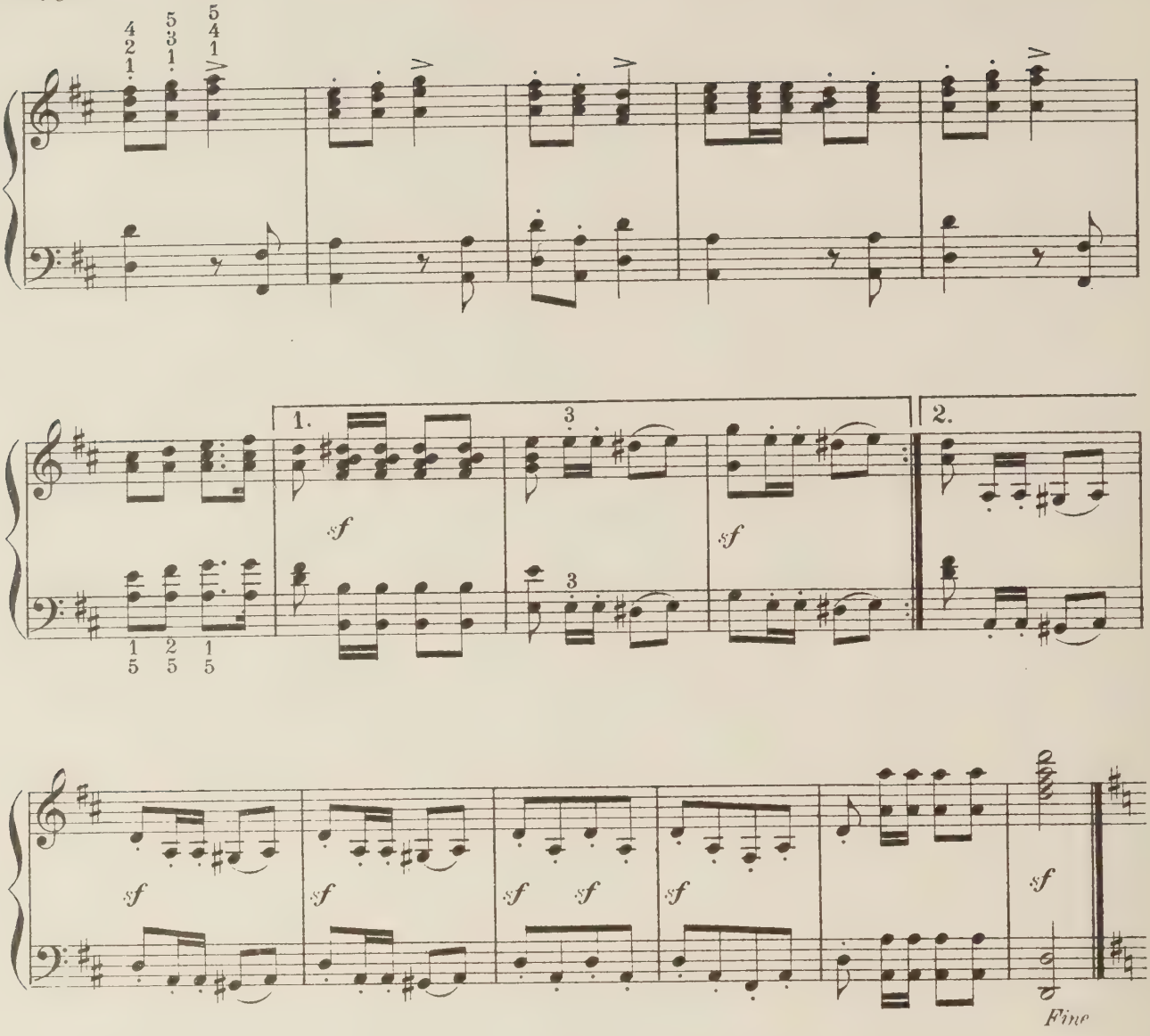
Military March.

(originally for Piano 4 hands.)

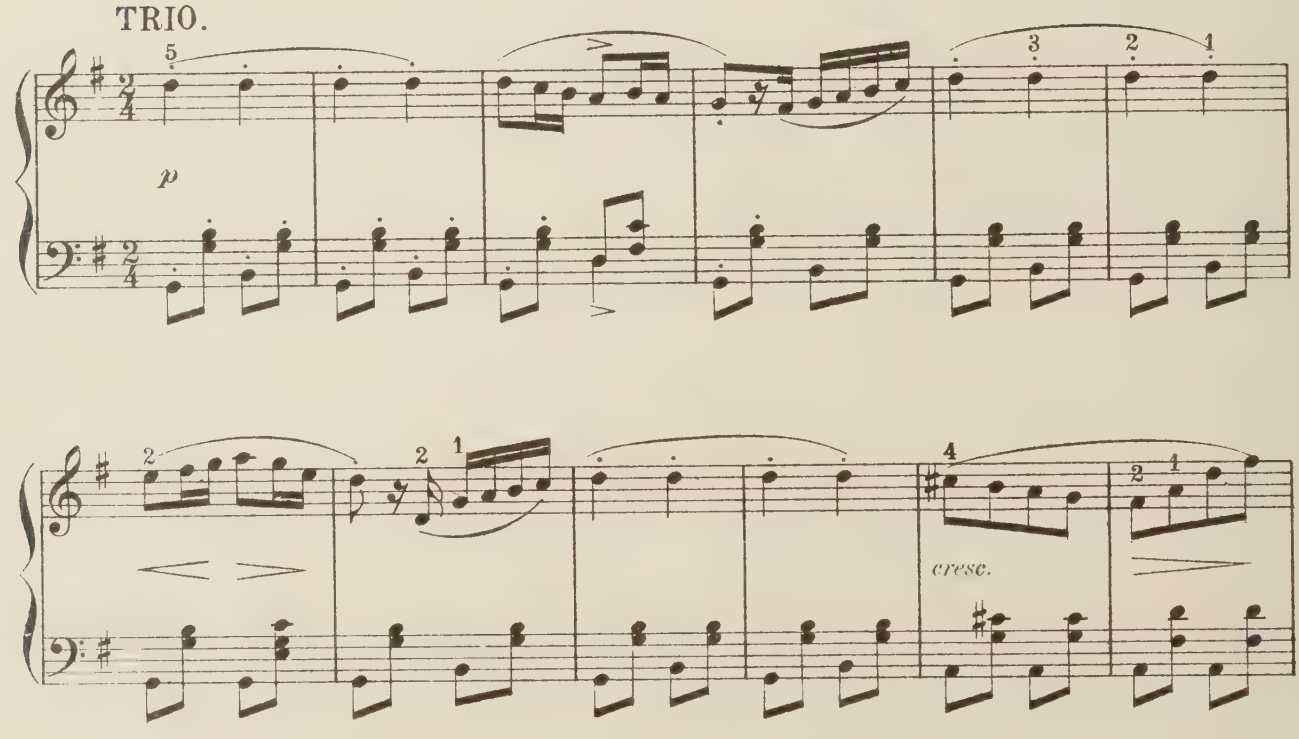
F. SCHUBERT, Op. 51. №1.

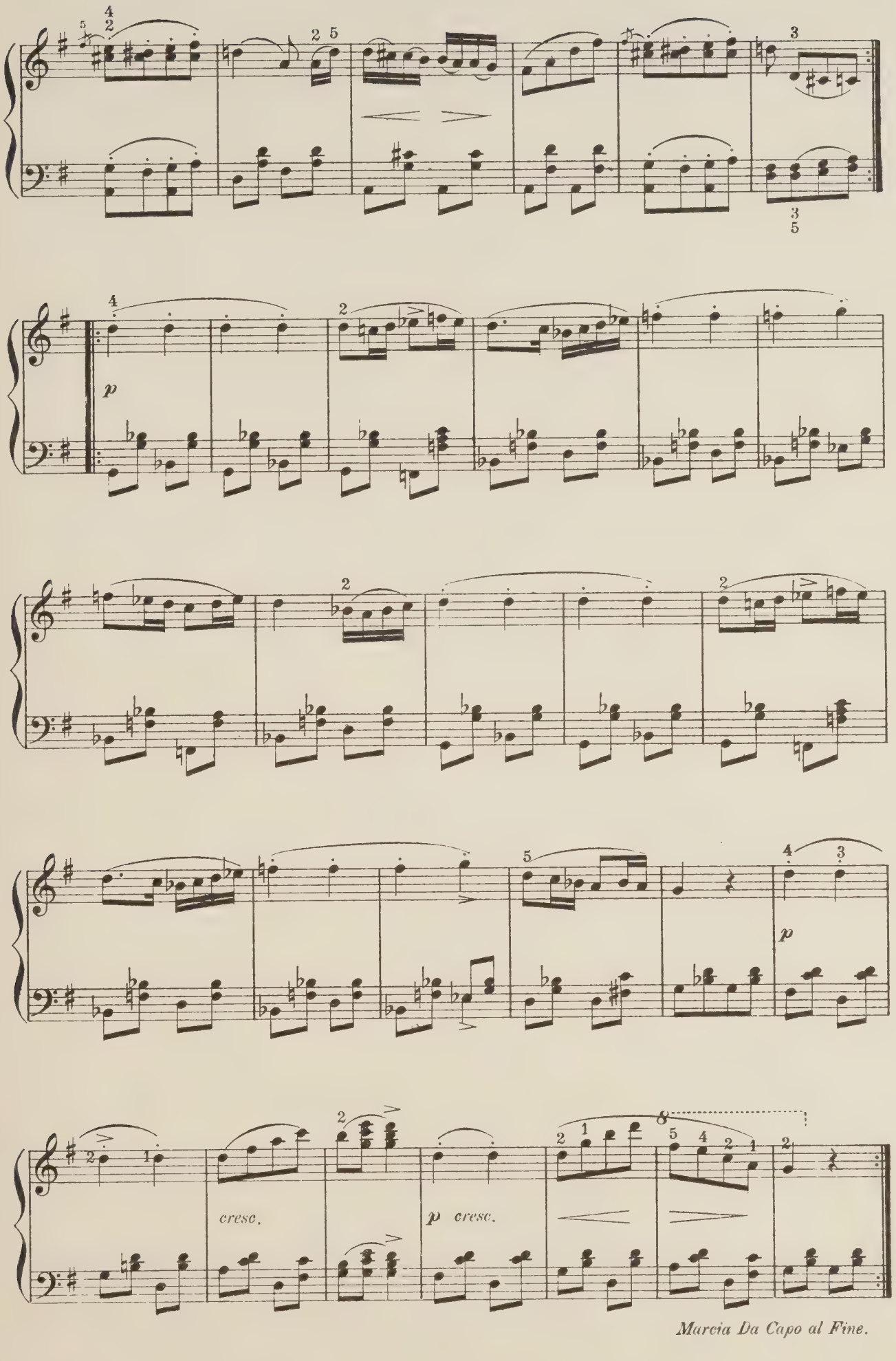



sf sf
sf sf
fp
fp fp
fp fp
f
ff
p
fp
cresc.
f



TRIO.



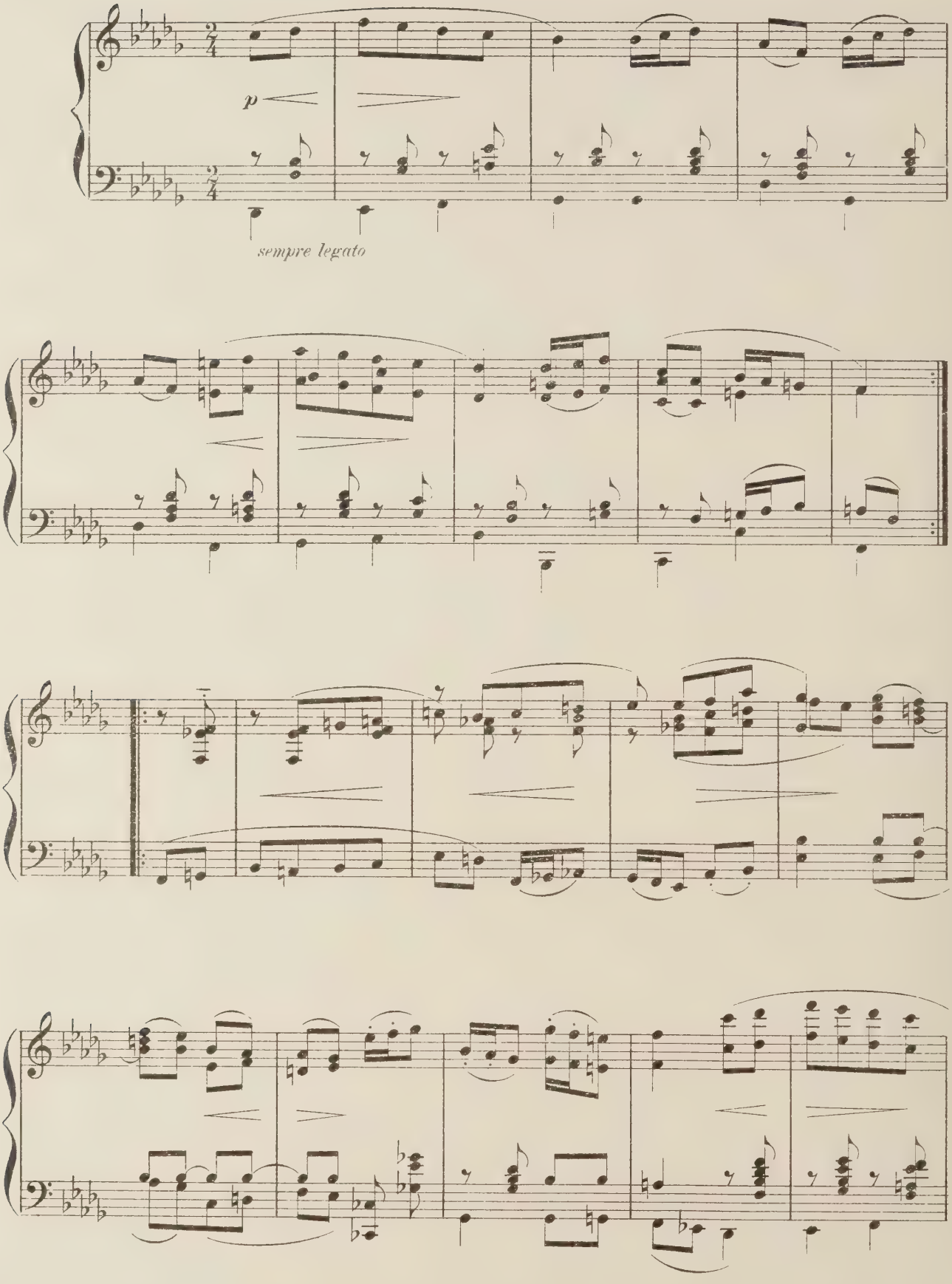


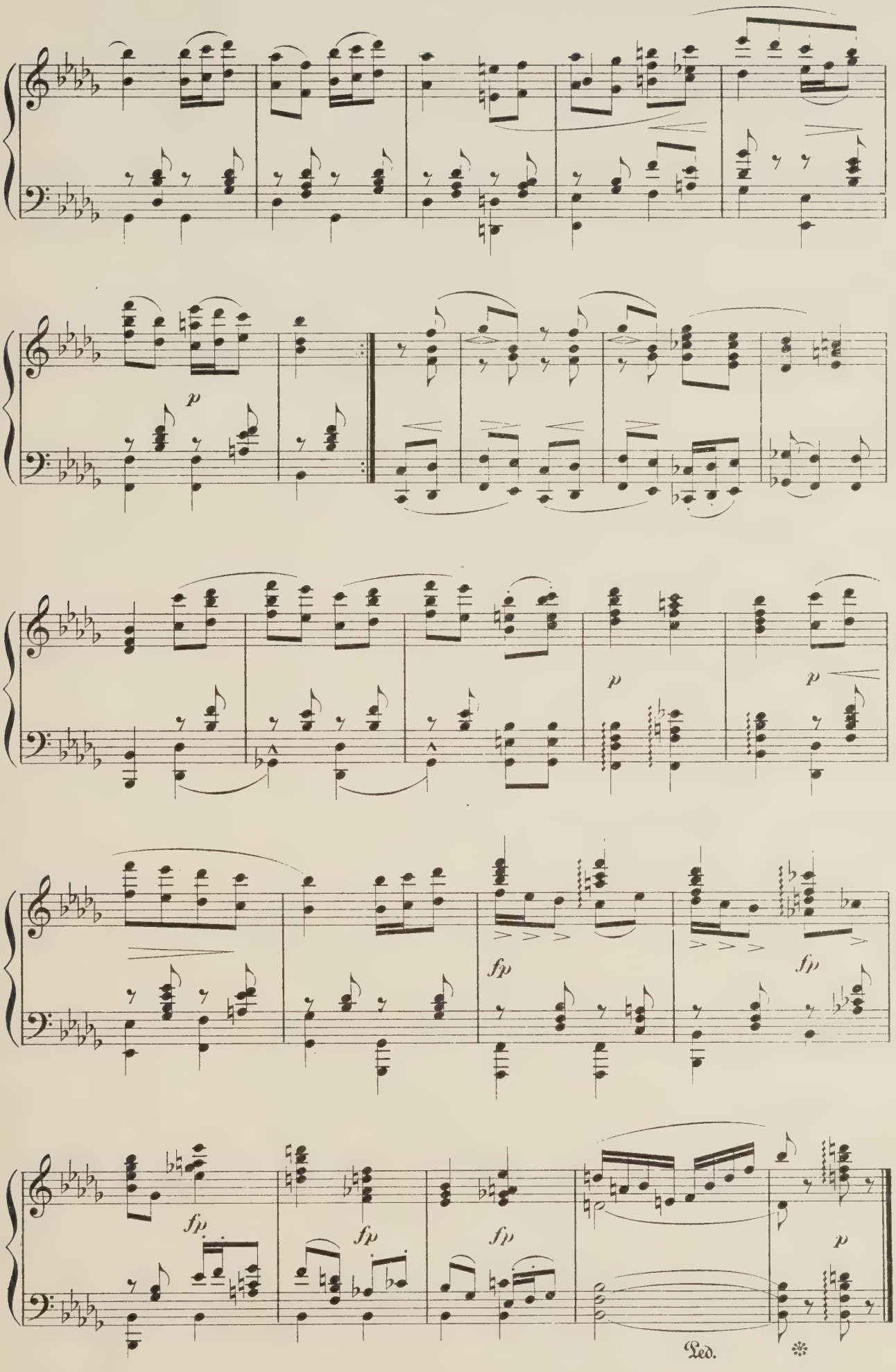
Marcia Da Capo al Fine.

Picture from the East.

R. SCHUMANN, Op 66. № 4.

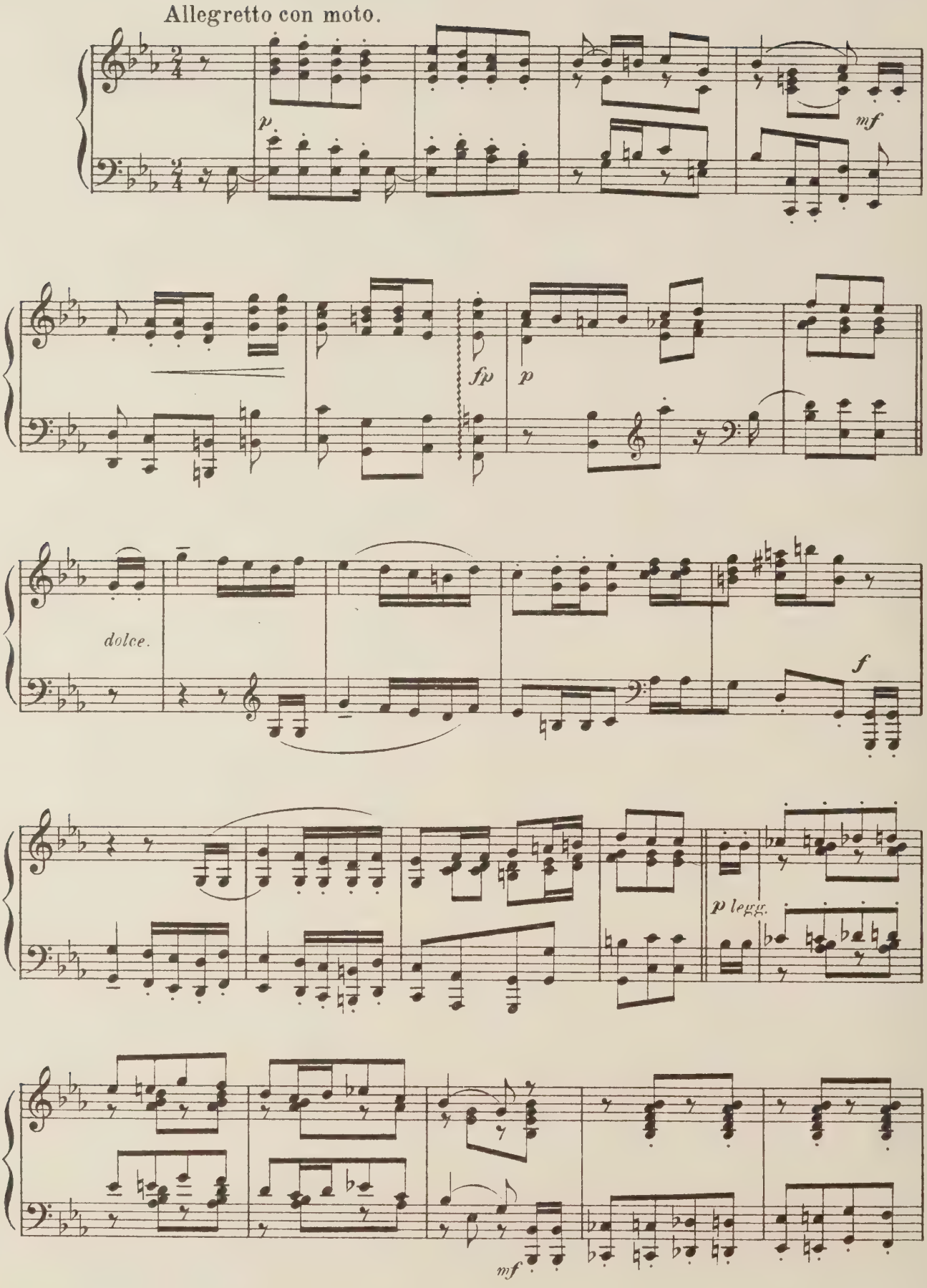
Not fast.

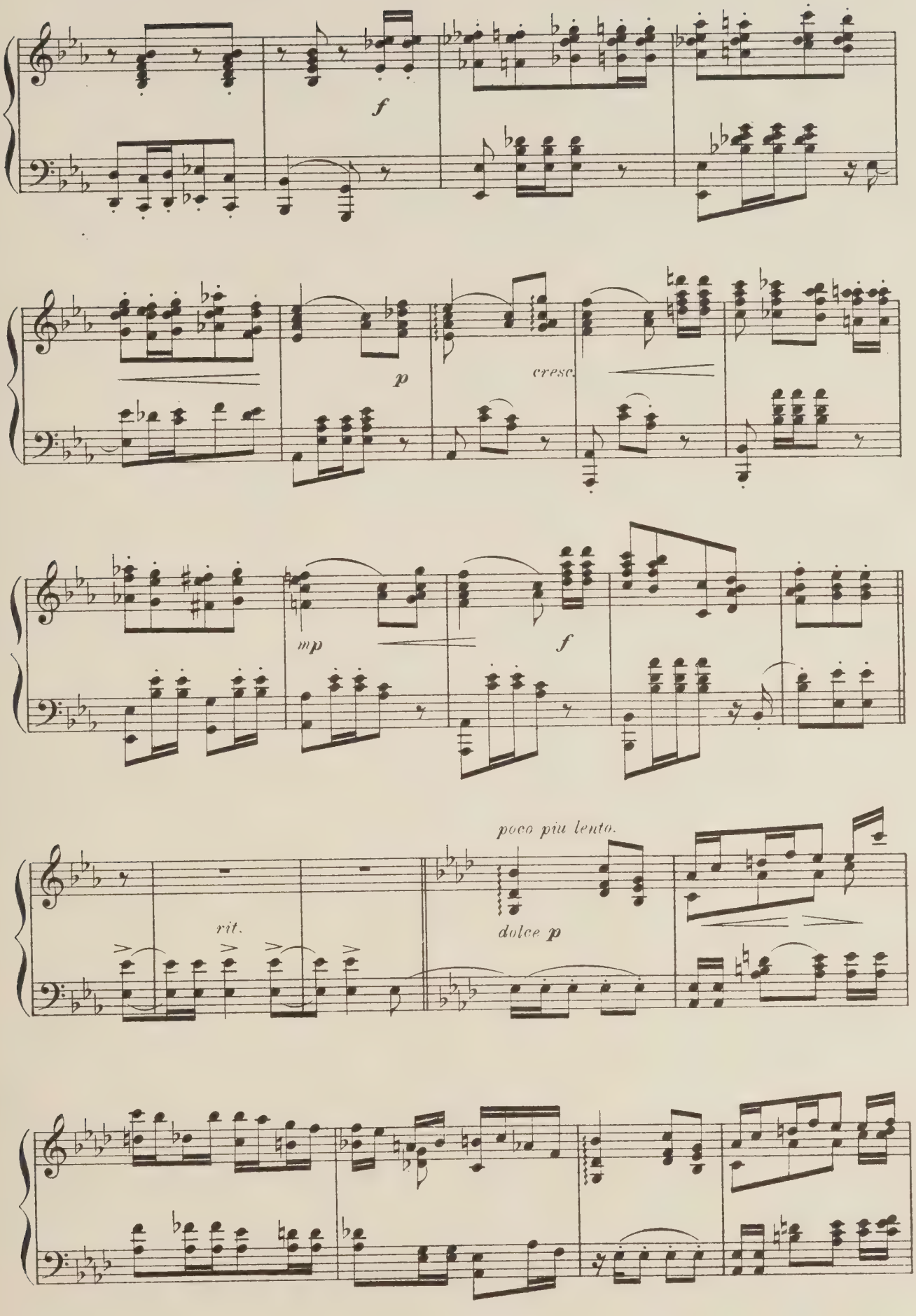


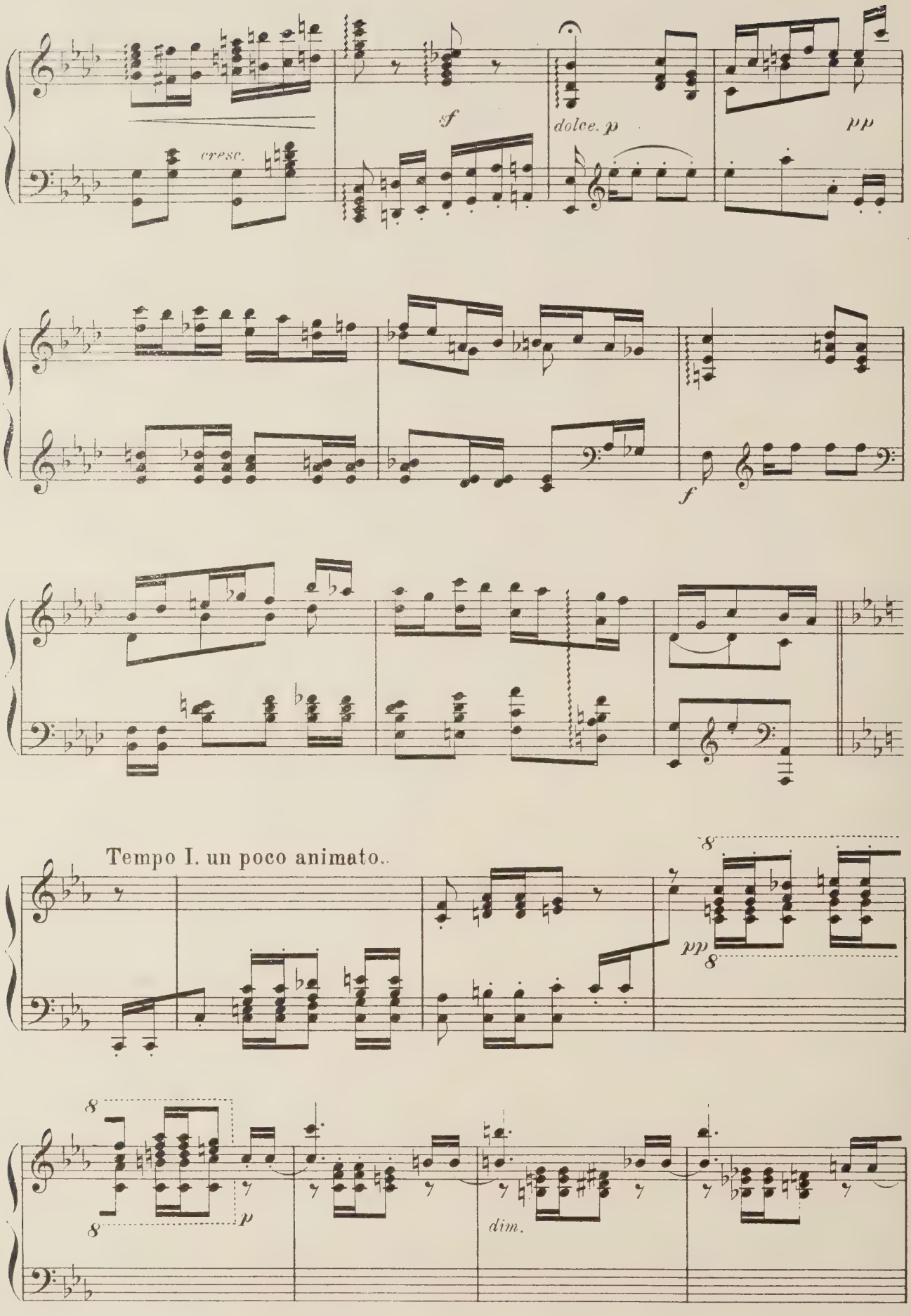

p
p
p
fp
fp
fp
fp
fp
Ped.

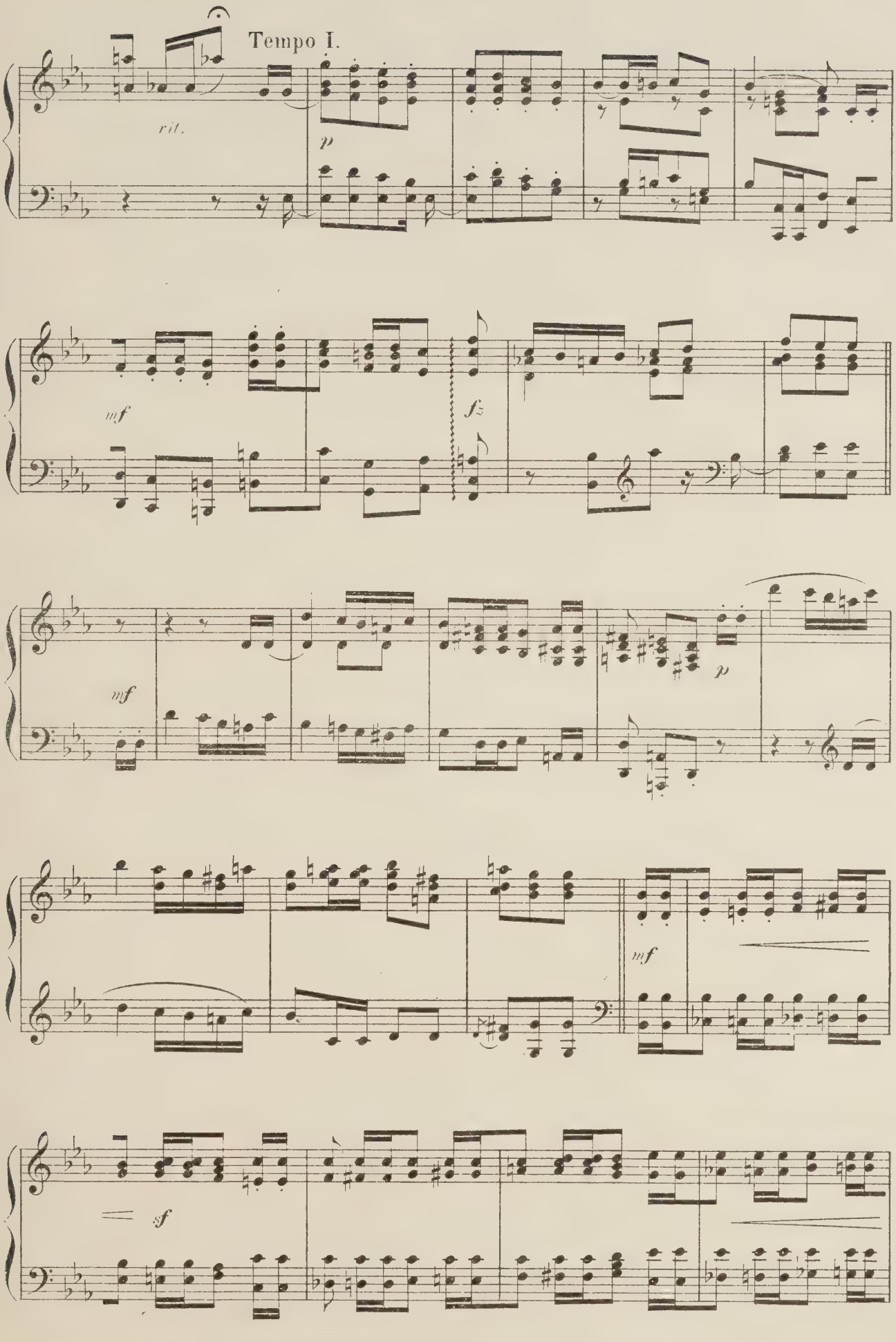
Polka.

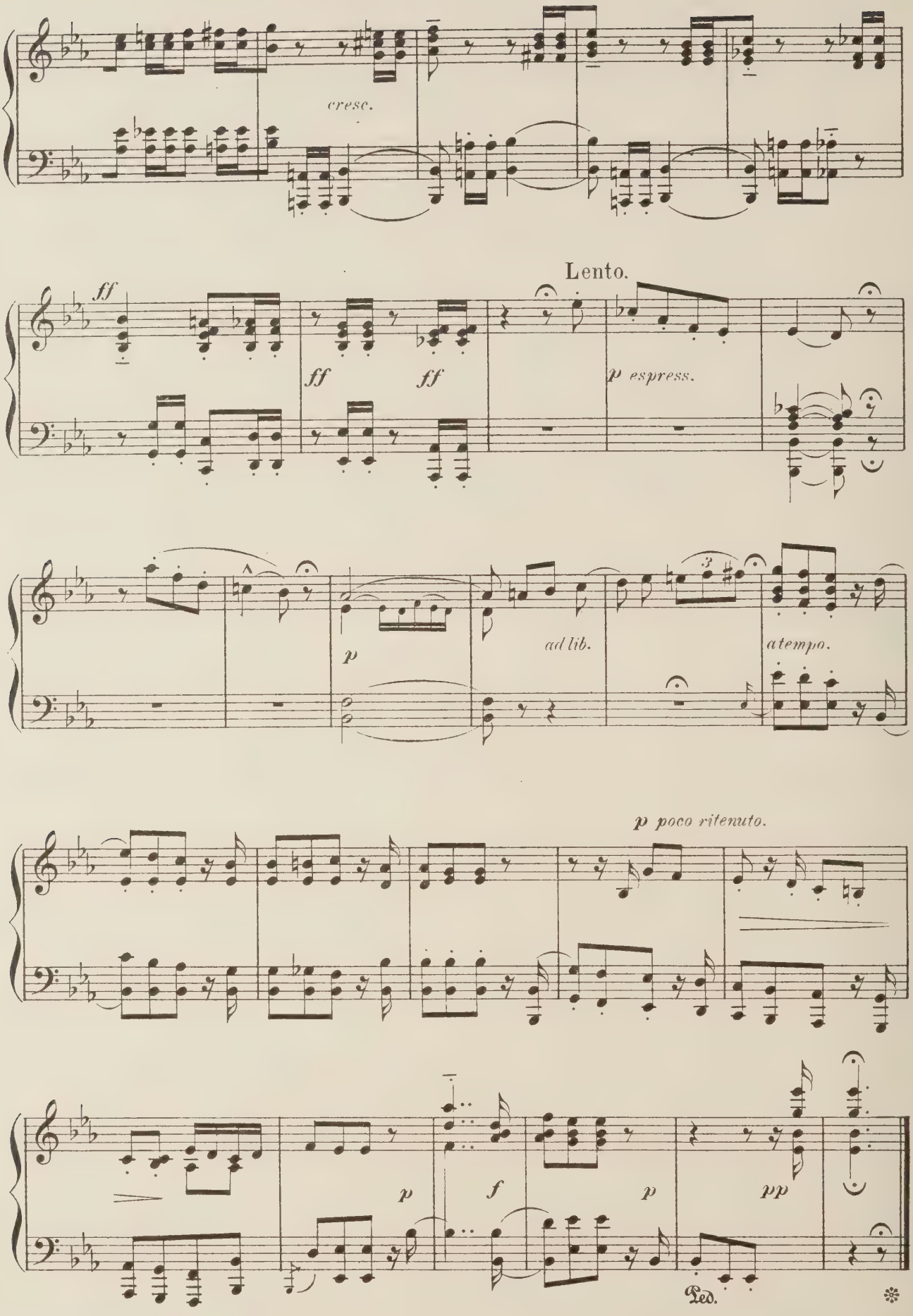
H. KJERULF.




f
p
cresc.
mp
f
poco piu lento.
rit.
dolce p


cresc.
sf
dolce. p
pp
f
Tempo I. un poco animato.
8
pp
8
8
8
p
dim.


Tempo I.
rit.
p
mf
fz
mf
p
mf
sf


cresc.
Lento.
ff
ff
ff
p espress.
p
ad lib.
a tempo.
p poco ritenuto.
p
f
p
pp
Ped.



Edgar Stillman Kelley

EDGAR STILLMAN KELLEY

EDGAR STILLMAN KELLEY, born on April 14, 1857, at Sparta, Wisconsin, came of old New England stock. Mr. Kelley's musical faculty is an inheritance from his mother, and from her he received his first lessons on the pianoforte when eight years of age. His studies were continued in 1870, under Mr. F. W. Merriam, now of Minneapolis. At Chicago, 1874 to 1876, he studied the pianoforte under Mr. N. Ledochowski, and counterpoint with Clarence Eddy. Then going to Stuttgart, for four years he was a pupil of Krüger and Speidle on the pianoforte, of Friedrich Finck on the organ, and of Max Seifriz in theory and orchestration. Mr. Kelley's first compositions were completed while with Seifriz: Op. 1, theme and variations for string quartet; Op. 2, three pieces for pianoforte, *The Flower Seekers*, *Confluentia* and *The Headless Horseman*. The latter, rewritten, are published by G. Schirmer, New York.

Mr. Kelley, in the autumn of 1880, went to California, where he remained until 1886. His compositions in this period were a *Nuptial Ode* for tenor solo, male chorus and orchestra, Op. 4, performed at the wedding of Mr. John Parott (the main support of the Symphony Orchestra in San Francisco), music for *Macbeth* and pianoforte pieces and songs. The overture to *Macbeth* was first performed in July, 1883, at Chicago, by Thomas's orchestra. The entire work was produced at San Francisco, in concert form, in February, 1885. Mr. Kelley was in New York until the summer of 1892, when he went to Boston to superintend the production of *Puritania*, at the Tremont Theatre. Beginning June 7, this operetta had a run of a hundred performances; it has since commanded favor in other cities.

Mr. Kelley, returning to California in November, 1892, lived at San Rafael, where he occupied himself mainly with composition. In 1896 he became professor of composition in the New York College of Music, and in 1902 acting professor of Musical Theory at Yale University. His suite, *Aladdin*, founded on sketches of Chinese music made in California, has been twice played under his direction at the San Francisco Symphony concerts; the first movement was played at a concert of the Manuscript Society, New York (April, 1891), and later by Seidl's orchestra. Other works by Mr. Kelley are a series of four-hand pianoforte pieces, Op. 5; *Phases of Love*, six songs, Op. 6, published by G. Schirmer; settings of poems by Poe, dedicated to Robert Franz, *Eldorado* and *Israfel;* music for the dramatic production of *Ben Hur* (1899), which has been given in England, America, and Australia over three thousand times; Quartet for strings, Op. 25 (1907); Quintet for strings and pianoforte, Op. 20 (1907). His new music to *Macbeth* was produced in the Ducal Court Theatre, Coburg, 1909–10.

Lyric Opera Sketches.

Edgar Stillman Kelley

Op. 13

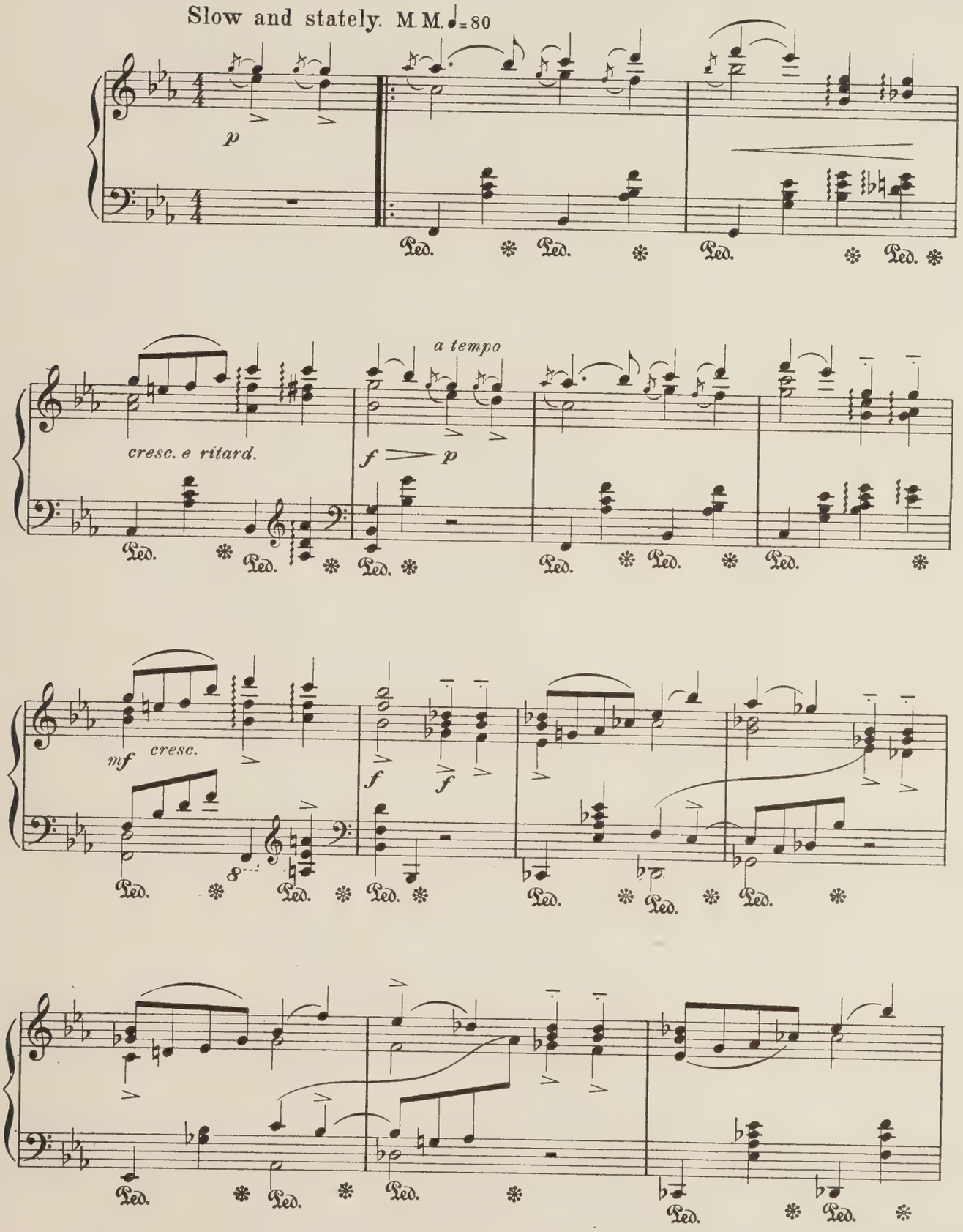
I For a Gavotte Movement.



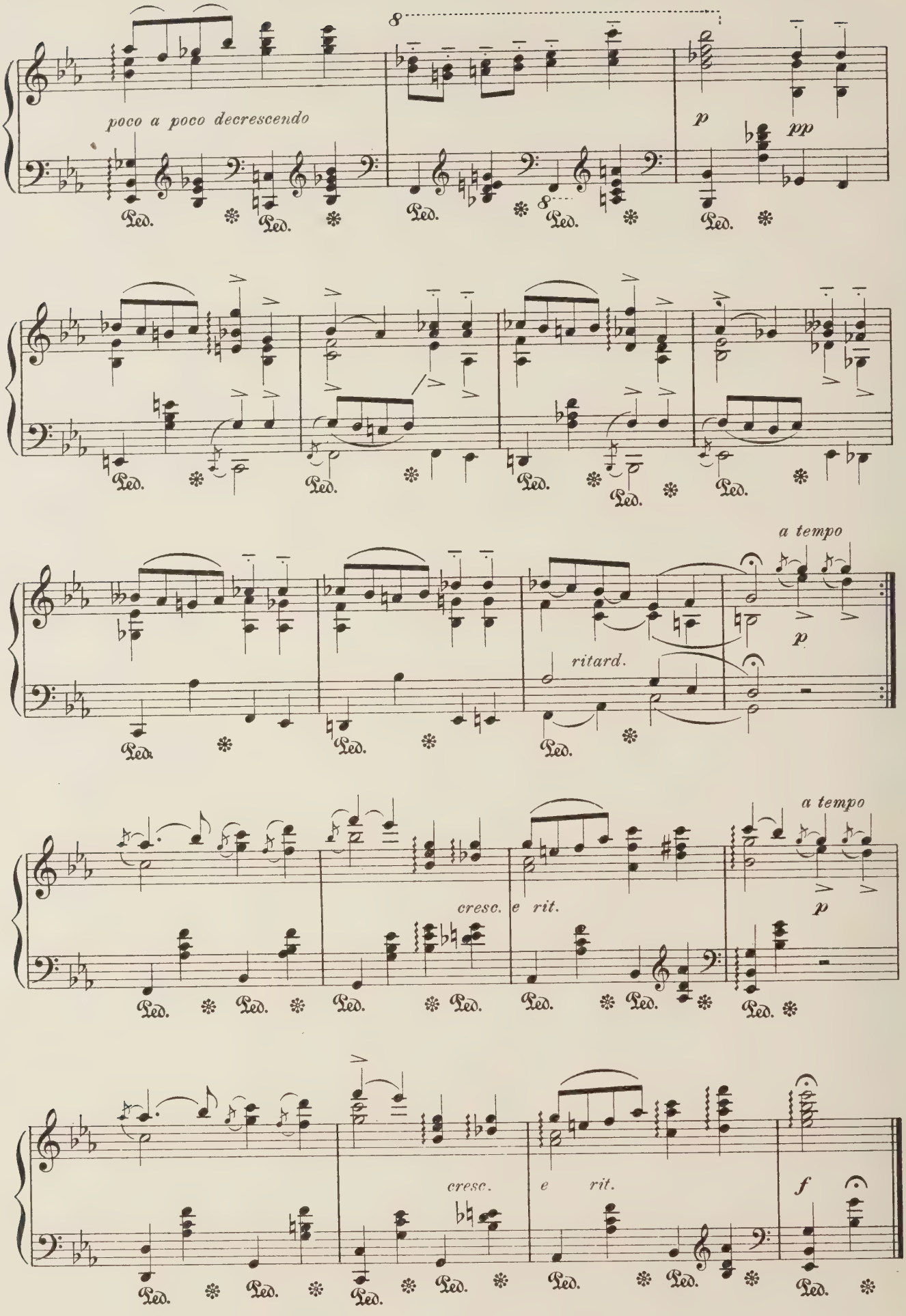
LYRIC OPERA SKETCHES.

For a Gavotte Movement.

EDGAR STILLMAN KELLEY, Op. 13. № 1.



Copyright 1894 by J. B. Millet Company.

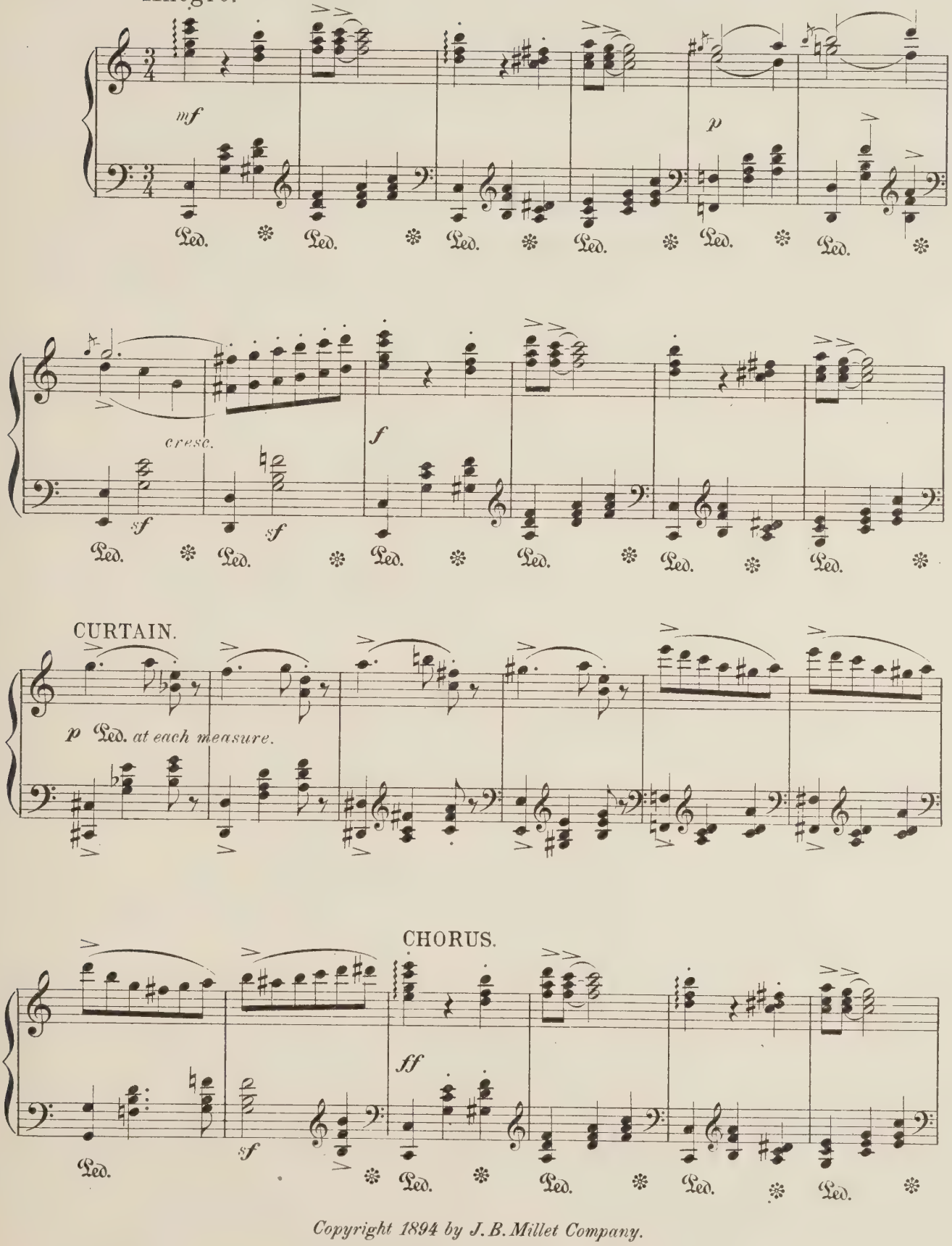

poco a poco decrescendo
p
pp
ritard.
a tempo
p
cresc. e rit.
a tempo
p
cresc.
e rit.
f

LYRIC OPERA SKETCHES

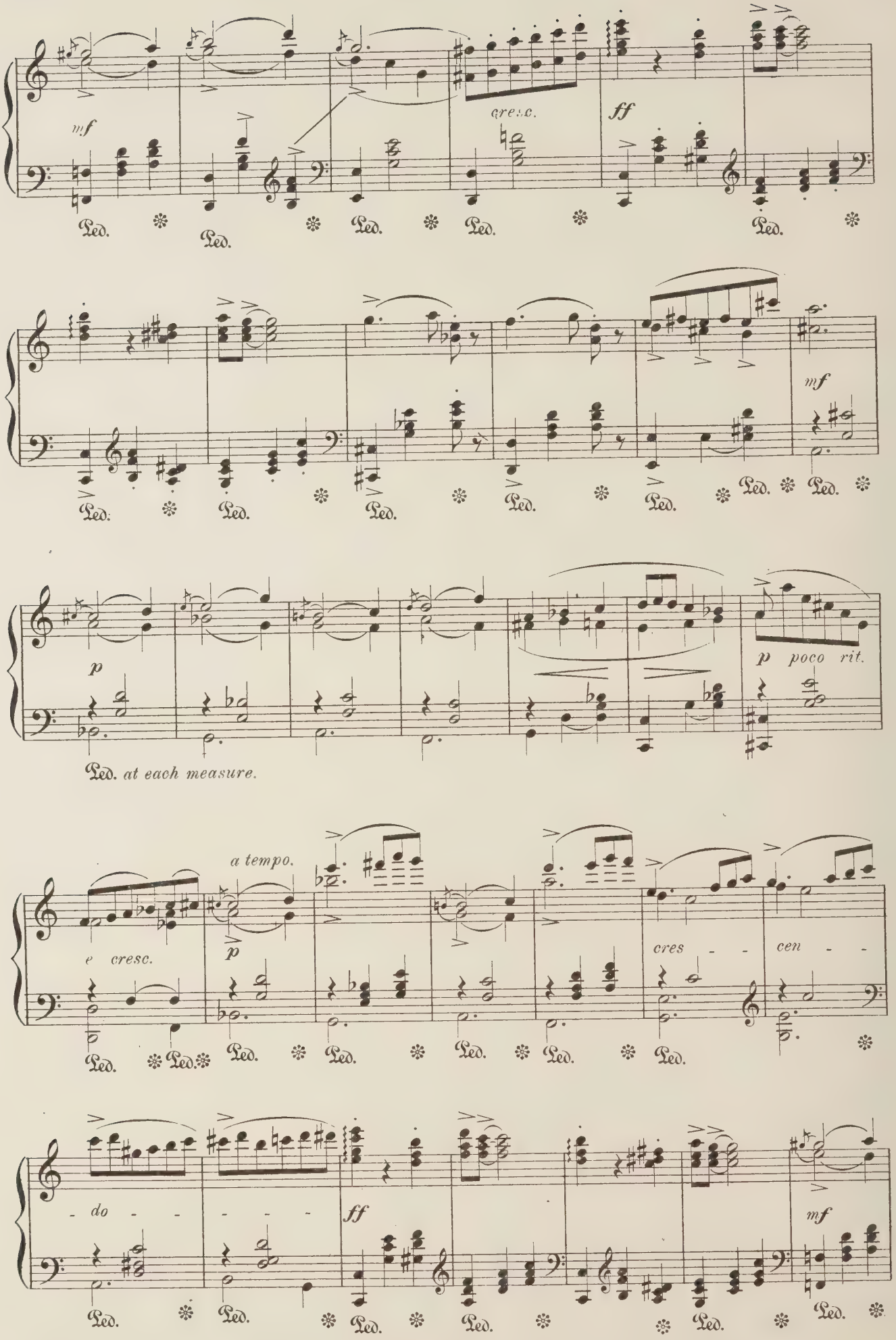
For a Waltz Chorus.

INTRODUCTION. EDGAR STILLMAN KELLEY, Op. 13, No 2.

Allegro.

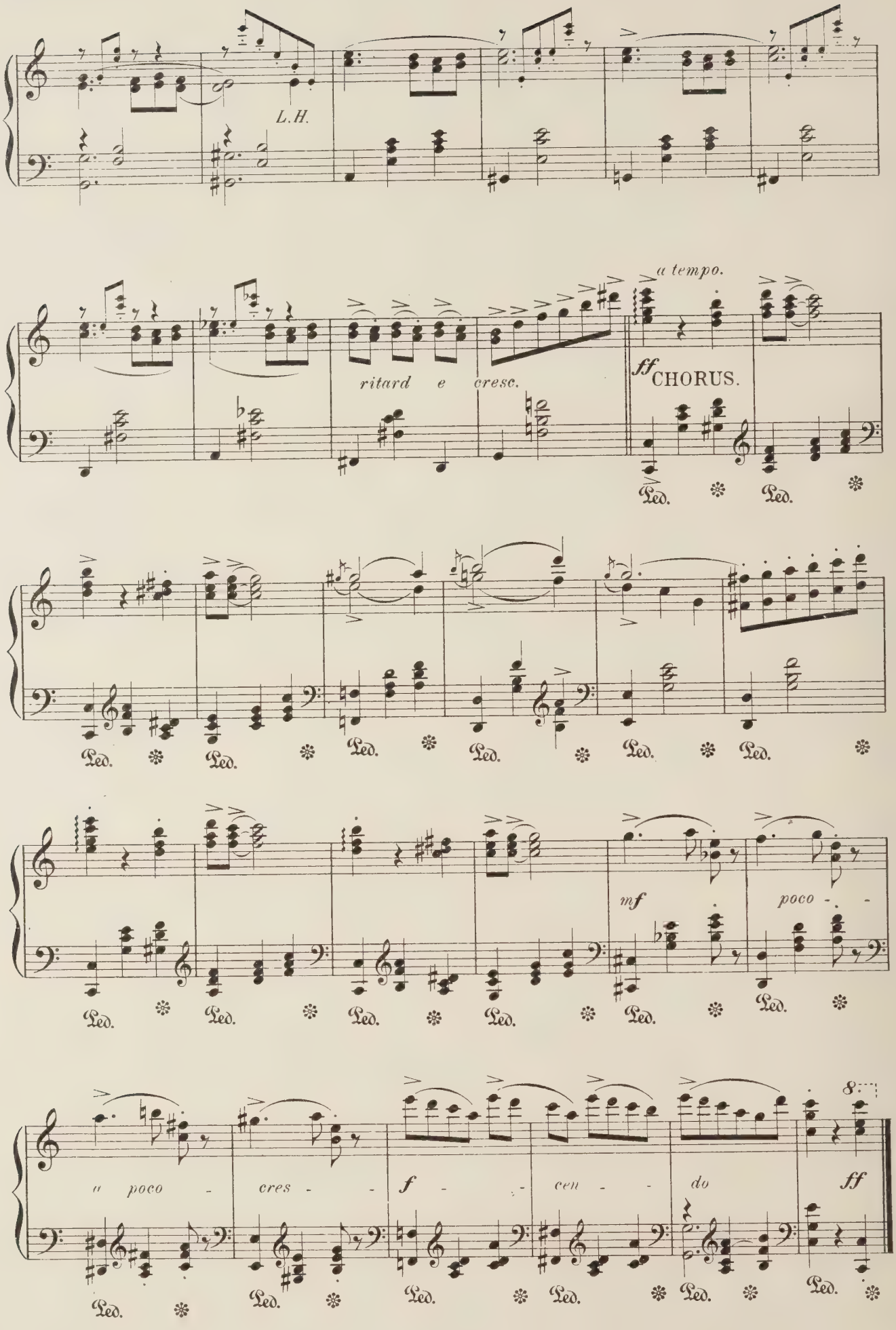


Copyright 1894 by J. B. Millet Company.


mf
cresc.
ff
Ped.
mf
p
p poco rit.
Ped. at each measure.
a tempo.
e cresc.
p
cres - - cen - -
- do - - - - -
ff
mf



★ *This phrase may be performed by the right hand if the small notes be omitted.*


L.H.
ritard e cresc.
a tempo.
ff CHORUS.
mf
poco - -
a poco - cres - -
f - cen - do
ff
8
Ped.

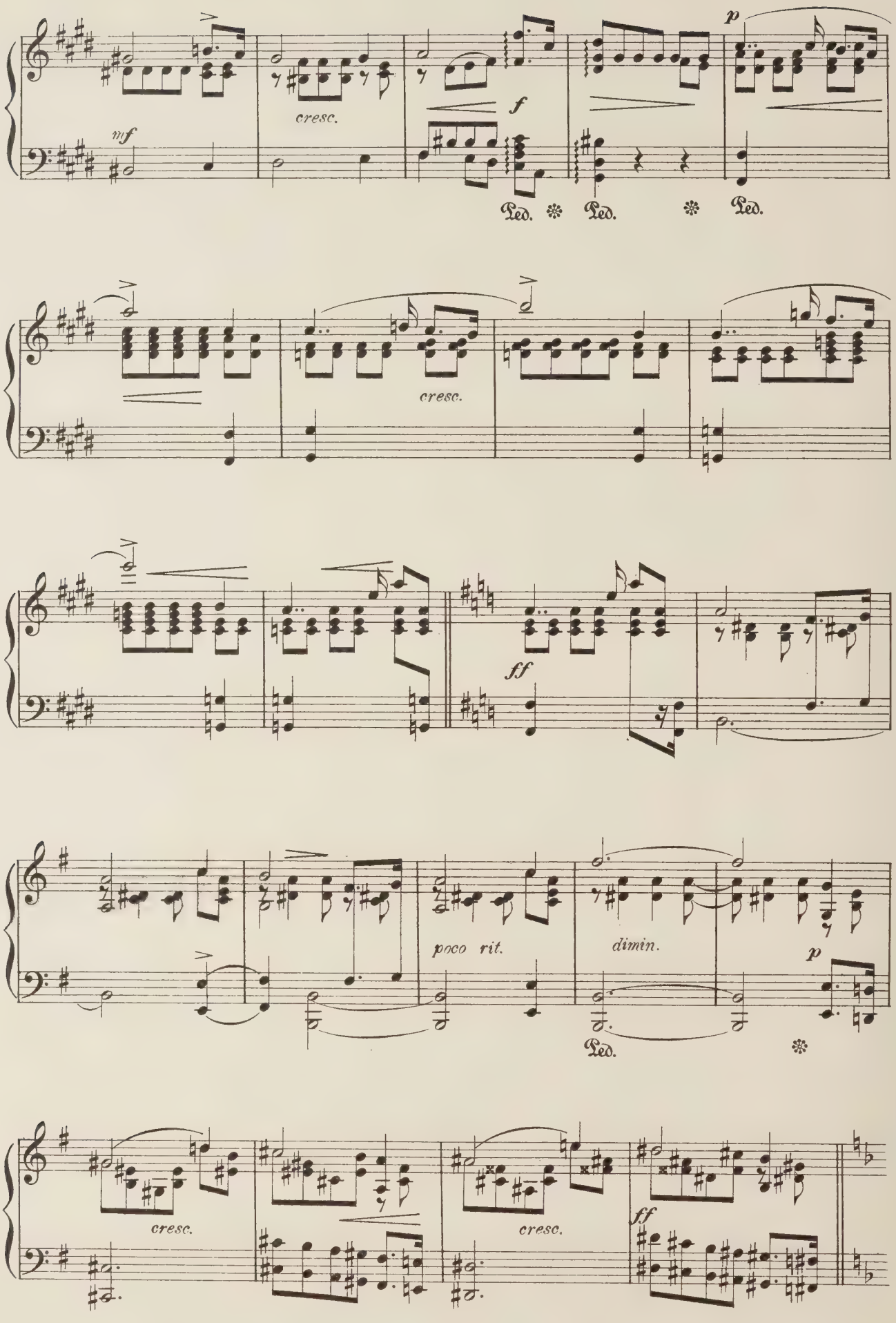
Romance.

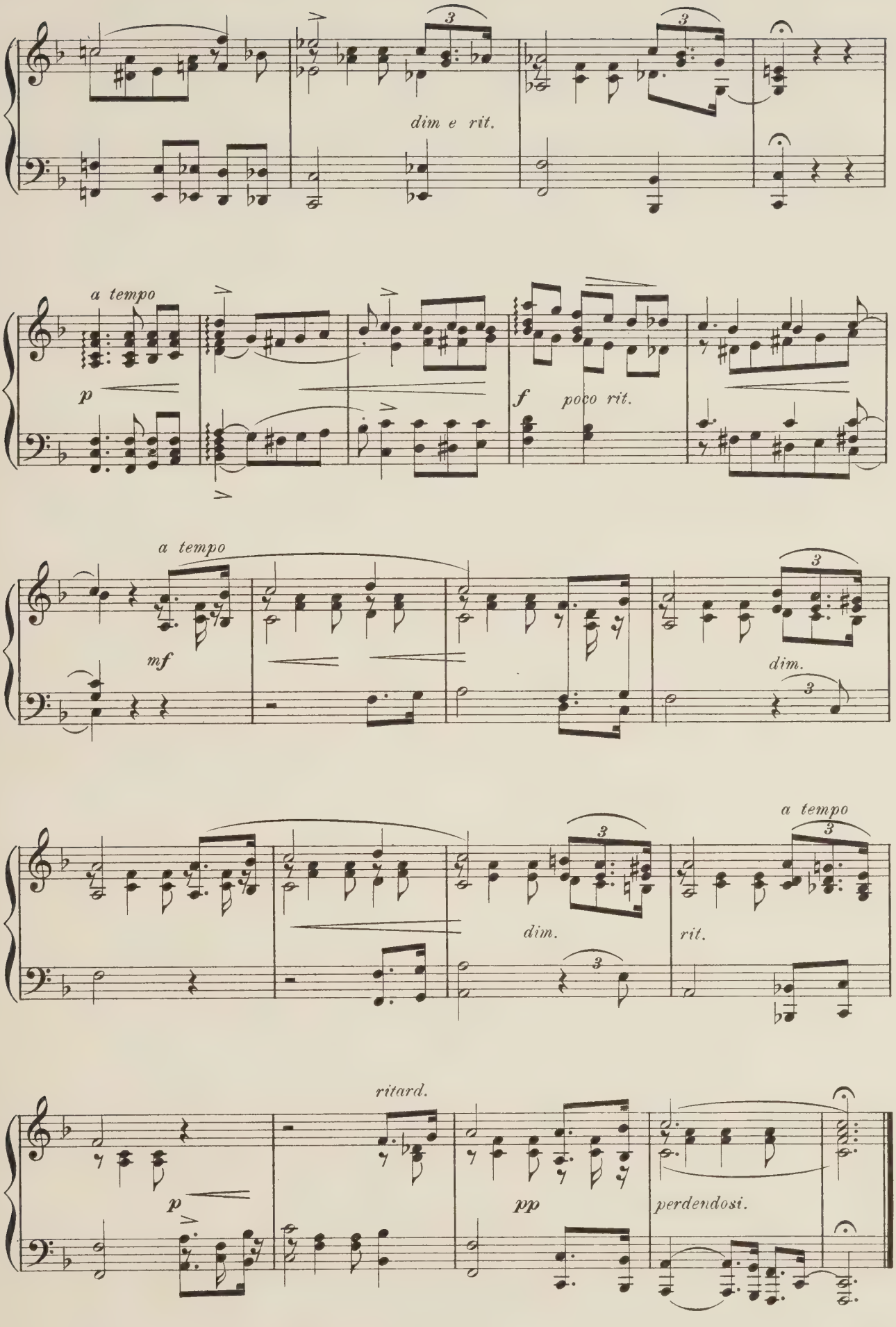
From SONATA in A MINOR.

ED. ROHDE.

Andante con molto espressione.

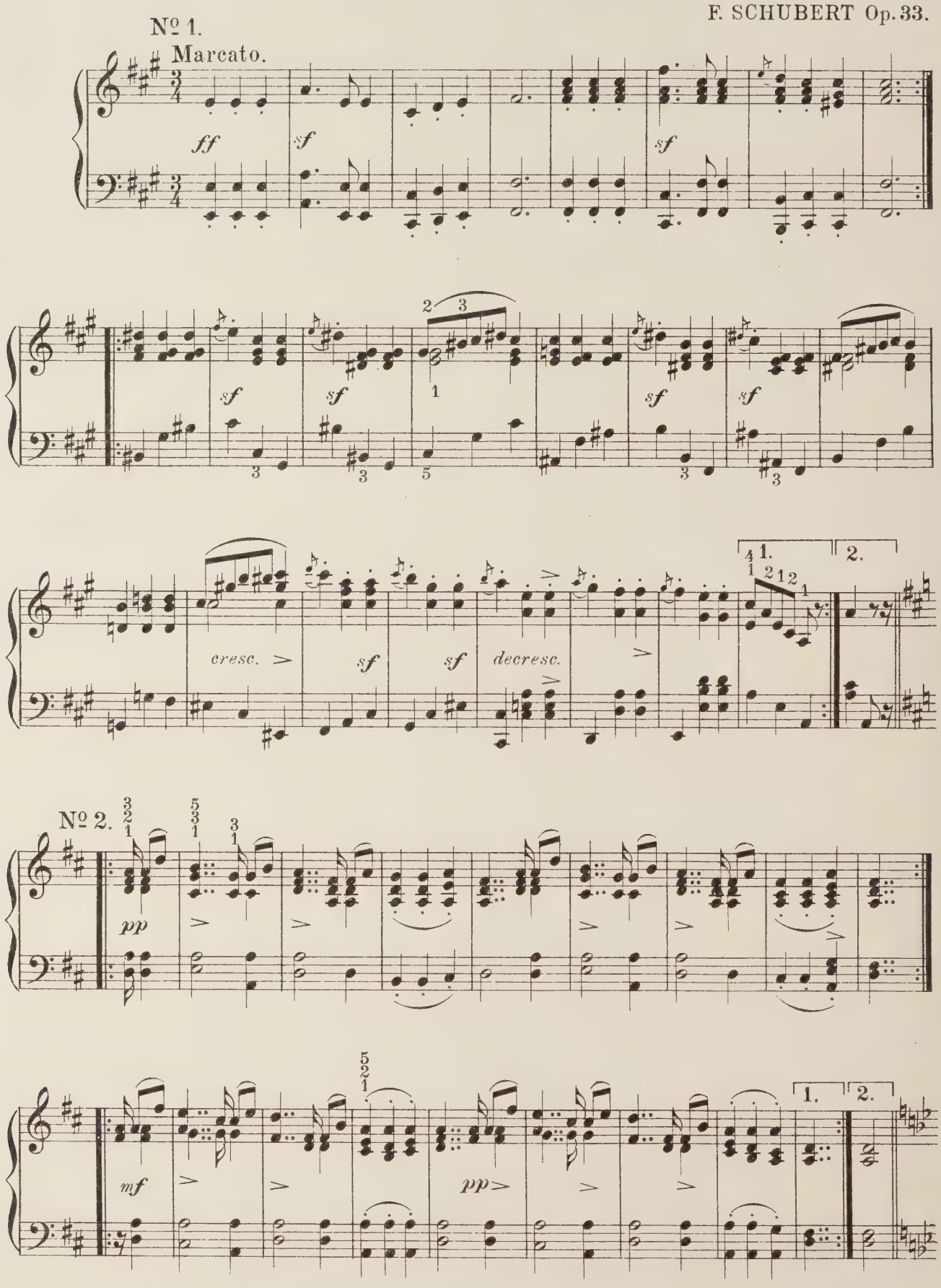



mf
cresc.
f
p
Ped.
Ped.
Ped.
cresc.
ff
poco rit.
dimin.
p
Ped.
cresc.
cresc.
ff

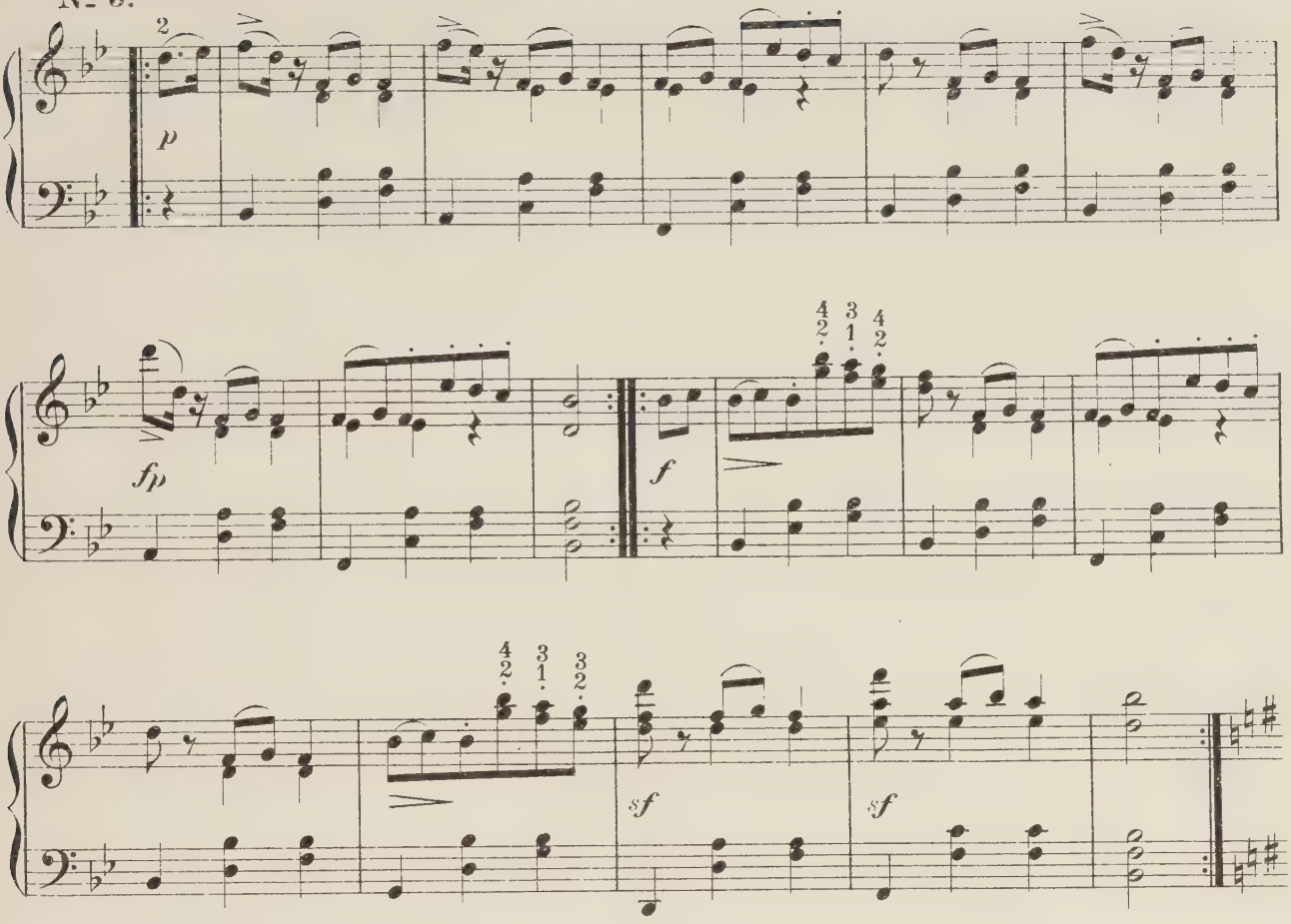

dim e rit.
a tempo
p
f
poco rit.
a tempo
mf
dim.
a tempo
dim.
rit.
ritard.
p
pp
perdendosi.

Slow Valses.

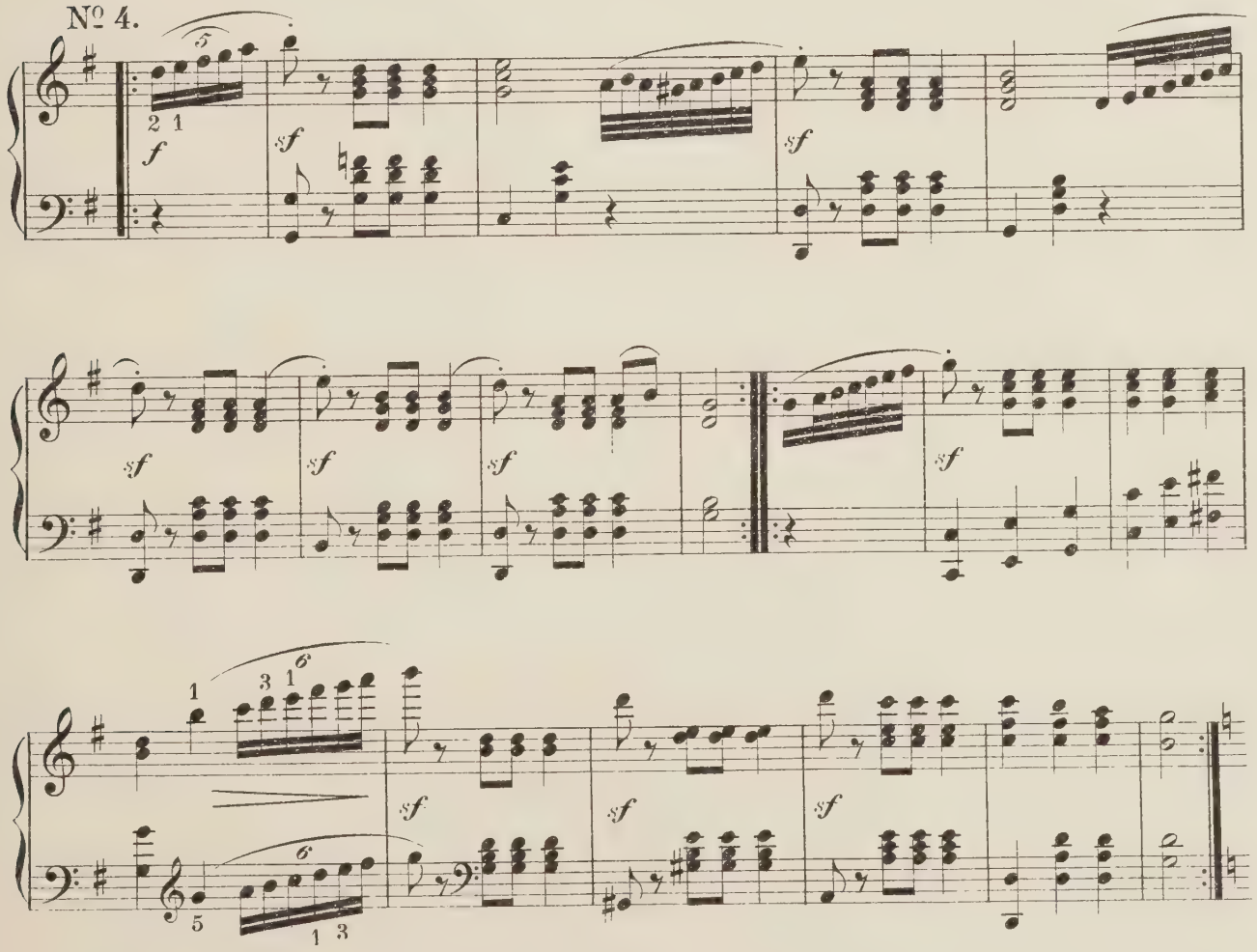
F. SCHUBERT Op. 33.

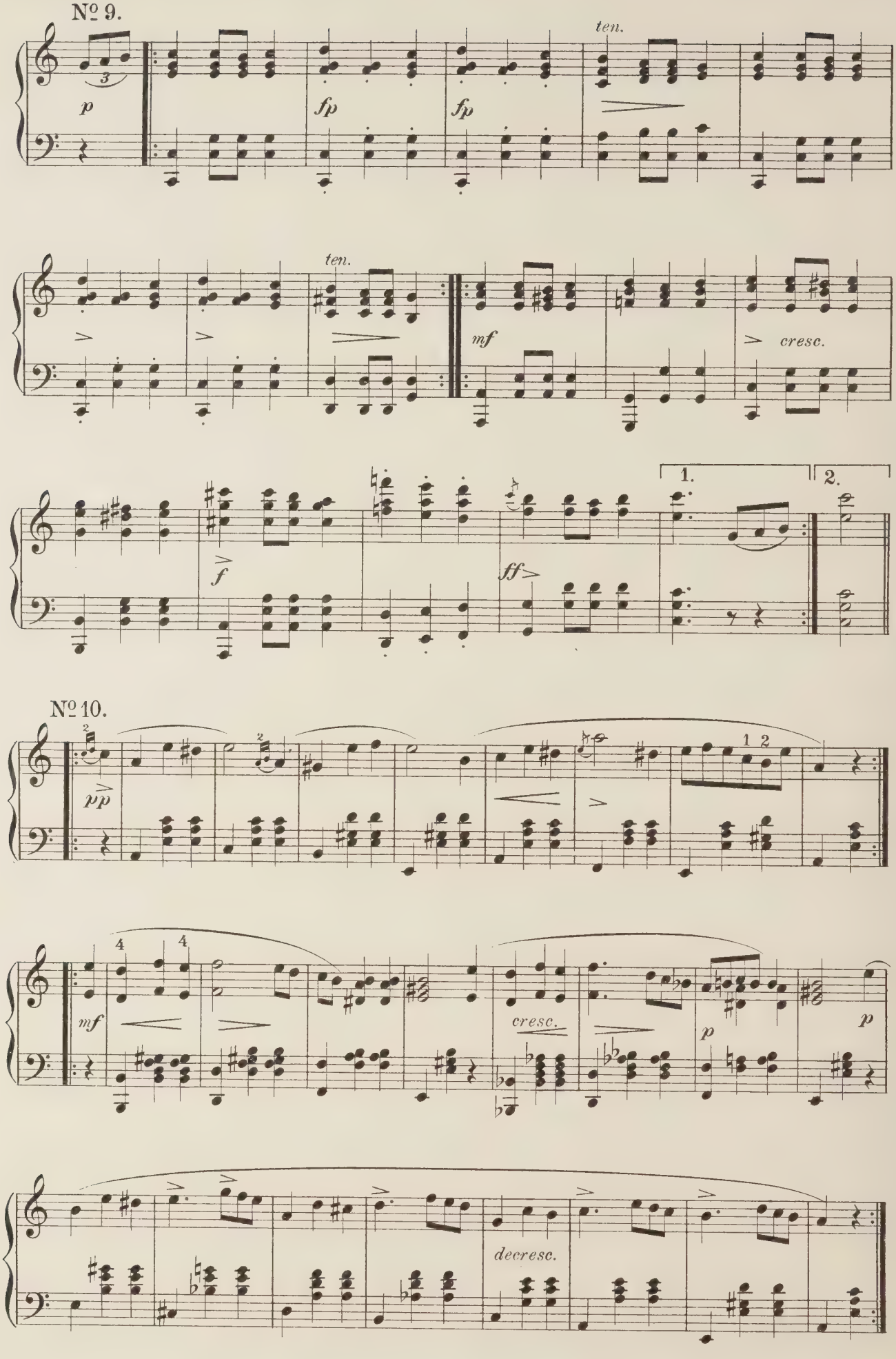


№ 3.



№ 4.



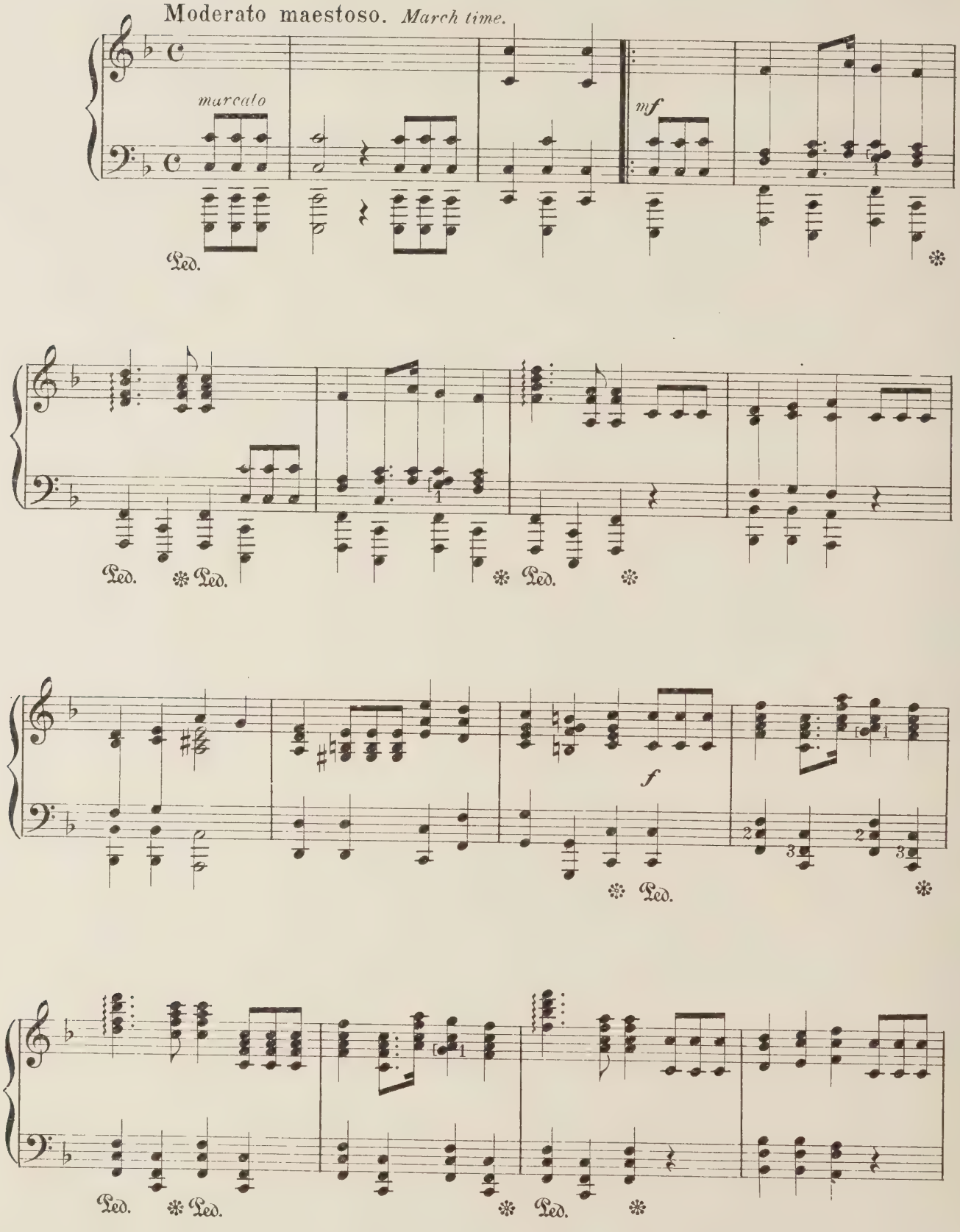

№ 9.
ten.
p
fp
fp
ten.
mf
cresc.
f
ff
1.
2.
№ 10.
pp
1 2
mf
cresc.
p
p
decresc.

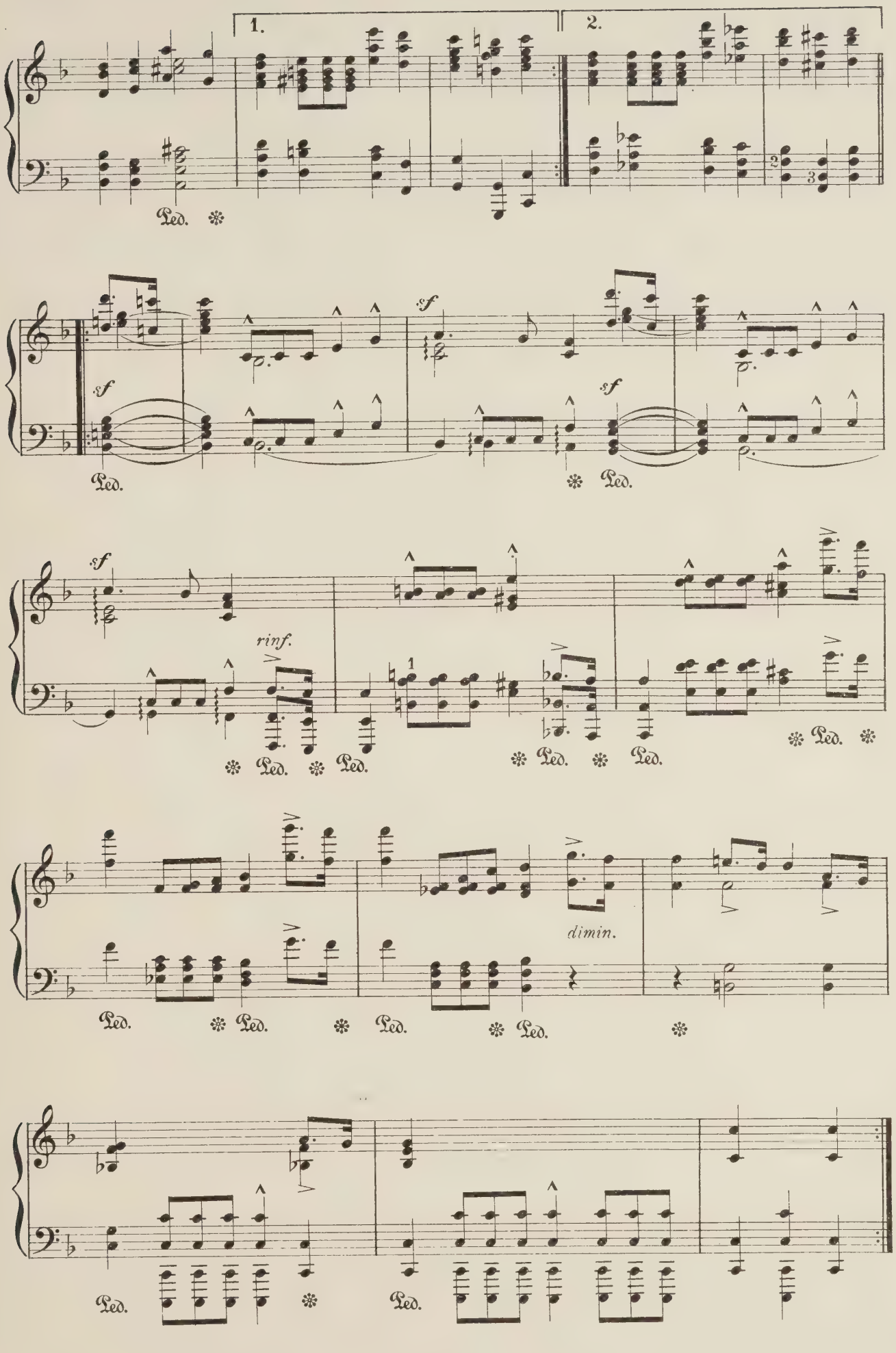

№ 13.
5 4 4 3 4 3
fp
fp
sf
p
sf
mf
№ 15.
2
mf
cresc.
decresc.
4
pp
5
3
p
f
p
1.
2.
№ 16.
ff
sf
sf
sf
1.
2.
ff
ff
1.
2.
ff

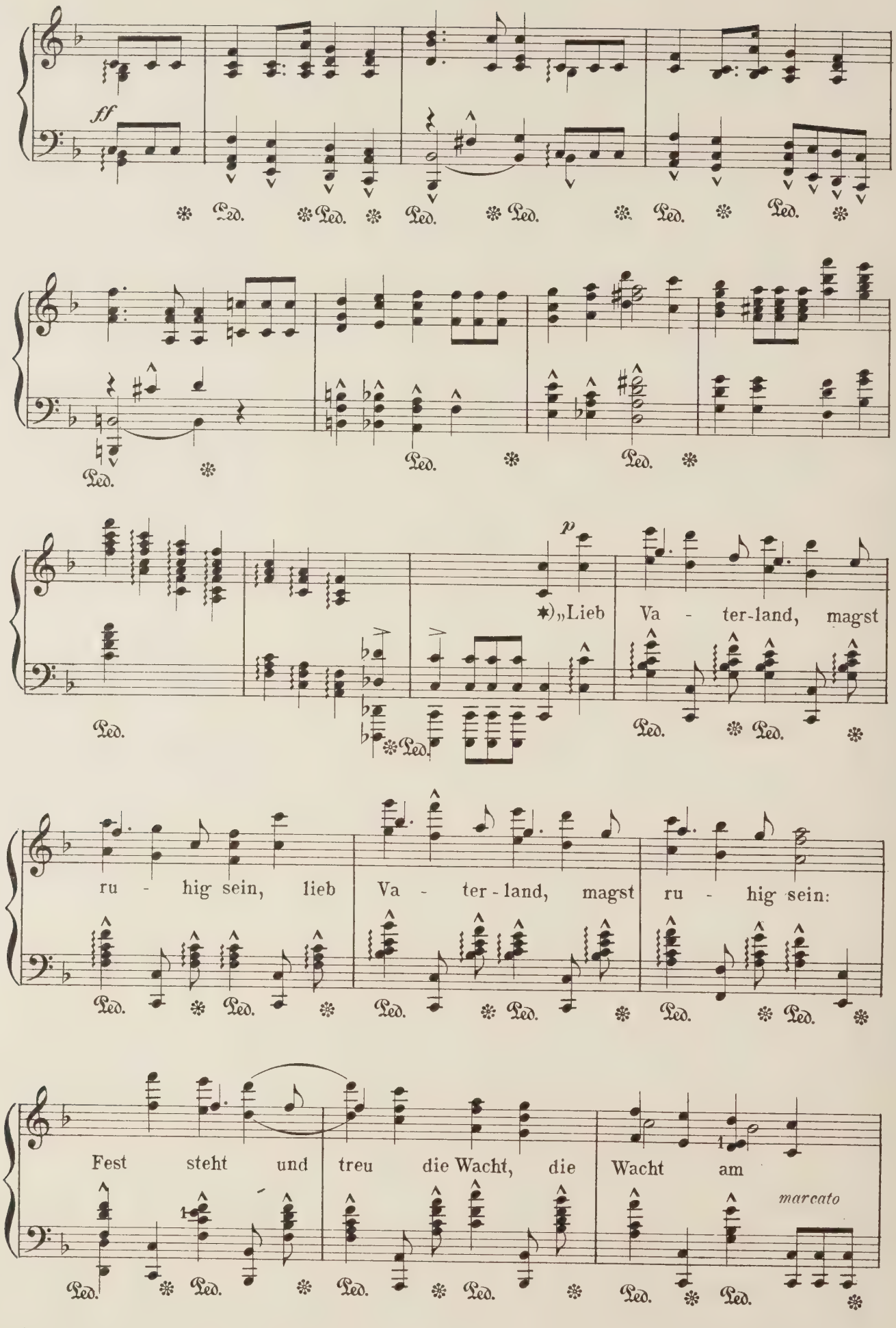
Warriors Greeting to the Fatherland.

(KRIEGERS GRUSS AN DAS VATERLAND.)

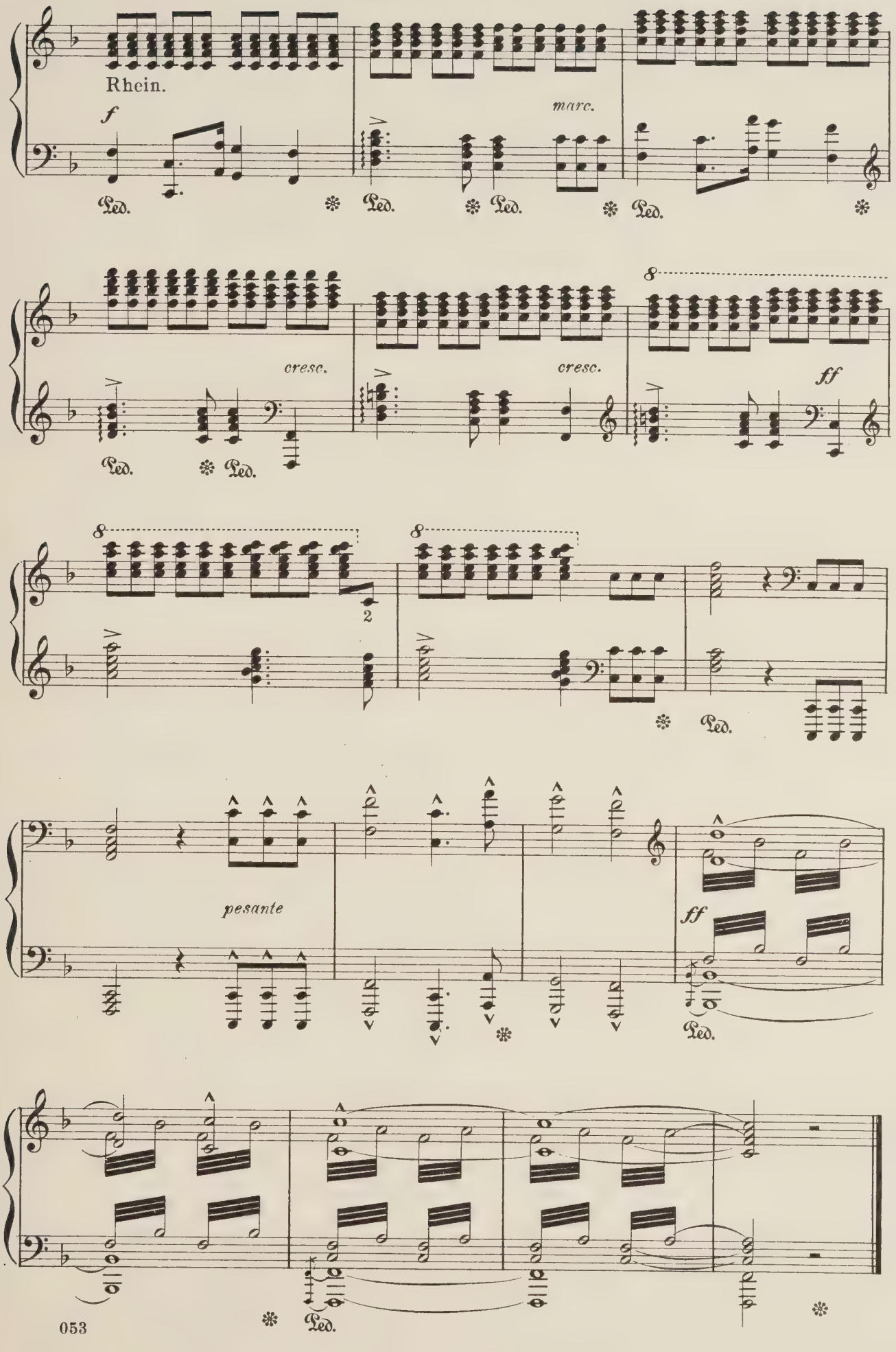
E. HALVEN.




1.
2.
Ped.
sf
rinf.
dimin.



*) *These words are from the "Watch on the Rhine."*


Rhein.
f
marc.
Ped.
cresc.
cresc.
ff
8
2
pesante
ff
053

Romance

from the PIANO-DUET Op.3.

C. M. v. WEBER.

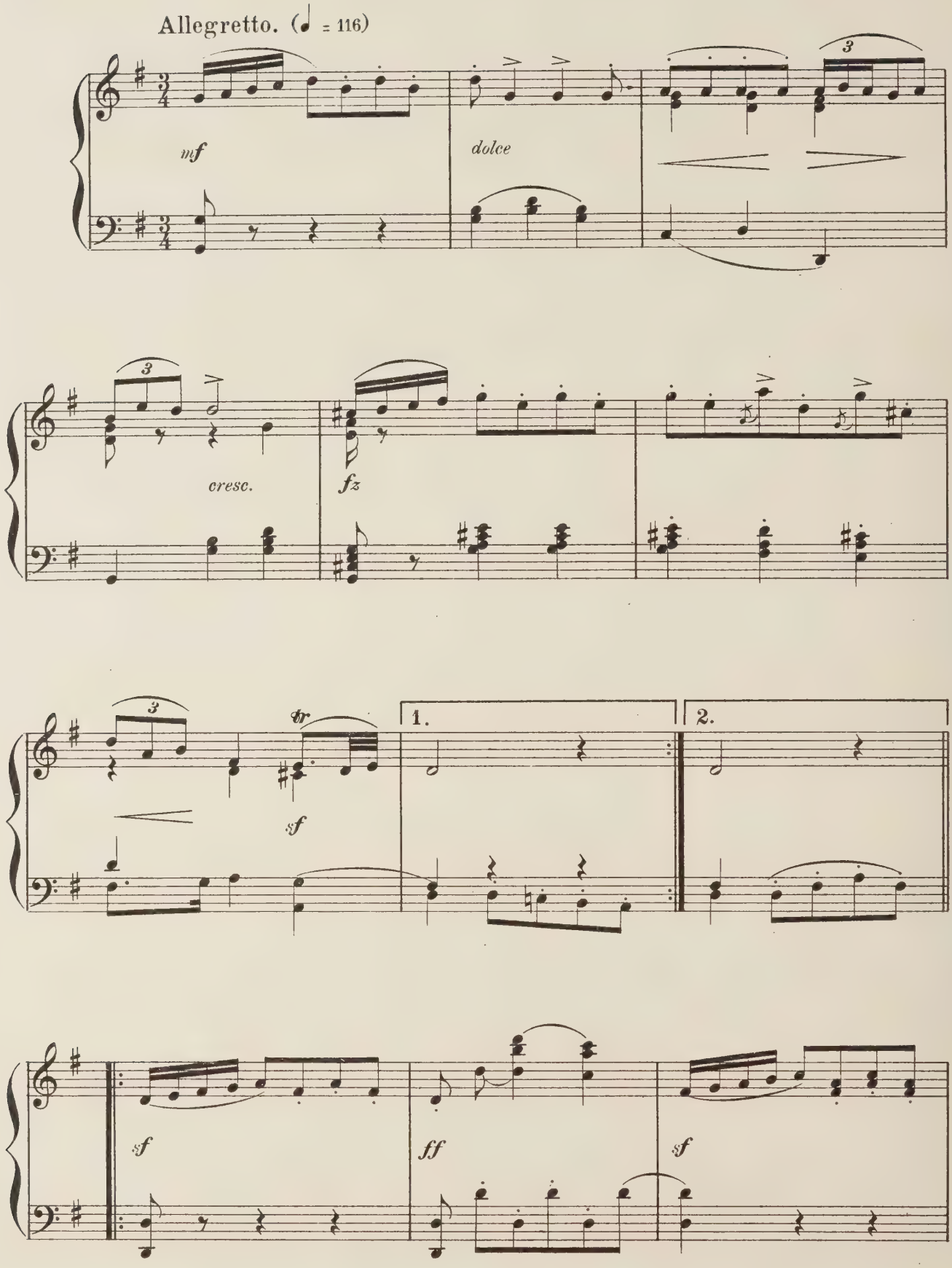
Andantino quasi Adagio.

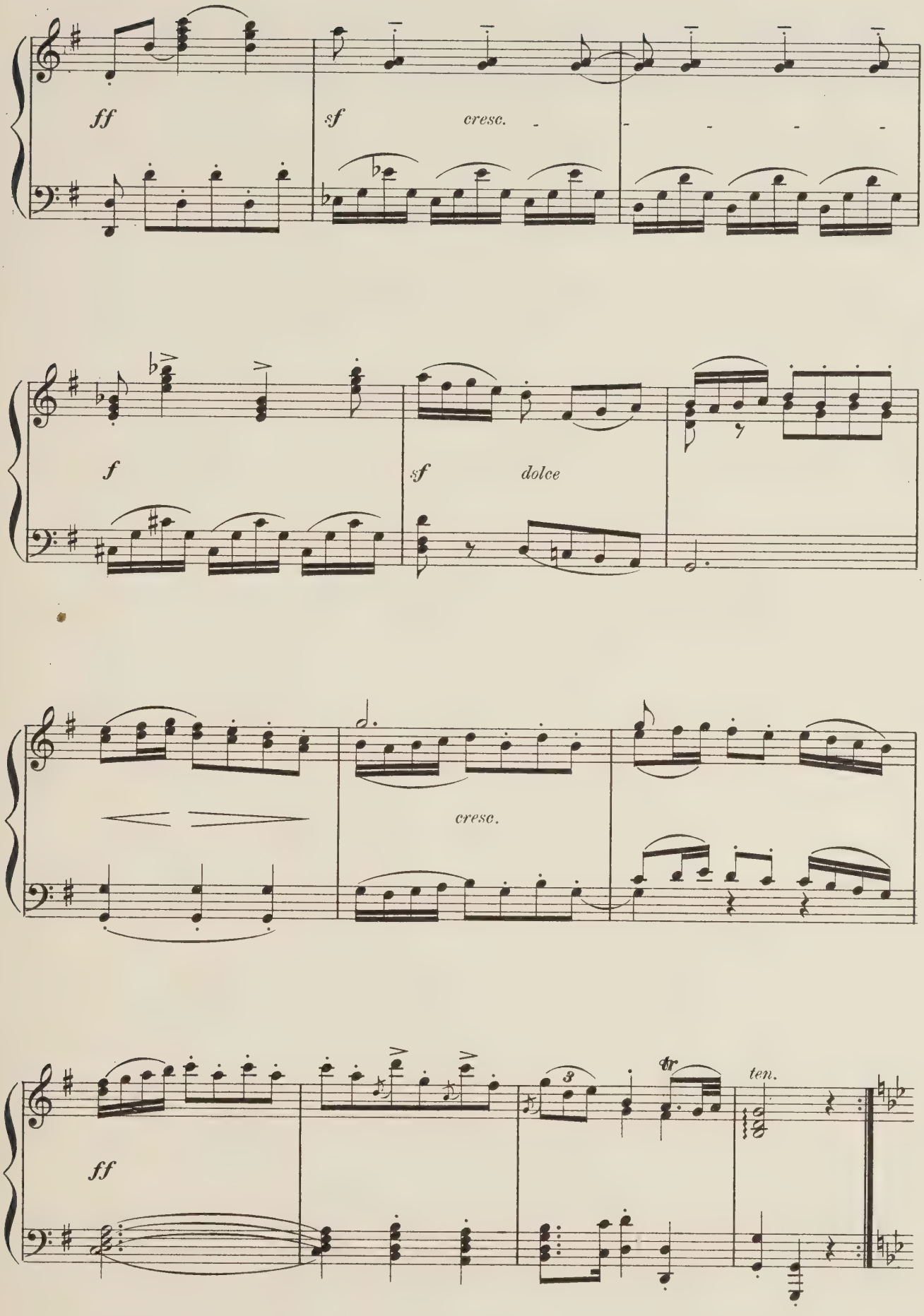



f
p
p
Ped.
Ped.
Ped.
Ped.
ten.
sf
ff
p
mf dolce
Ped.
f
p
p
pp
Ped.
Ped.

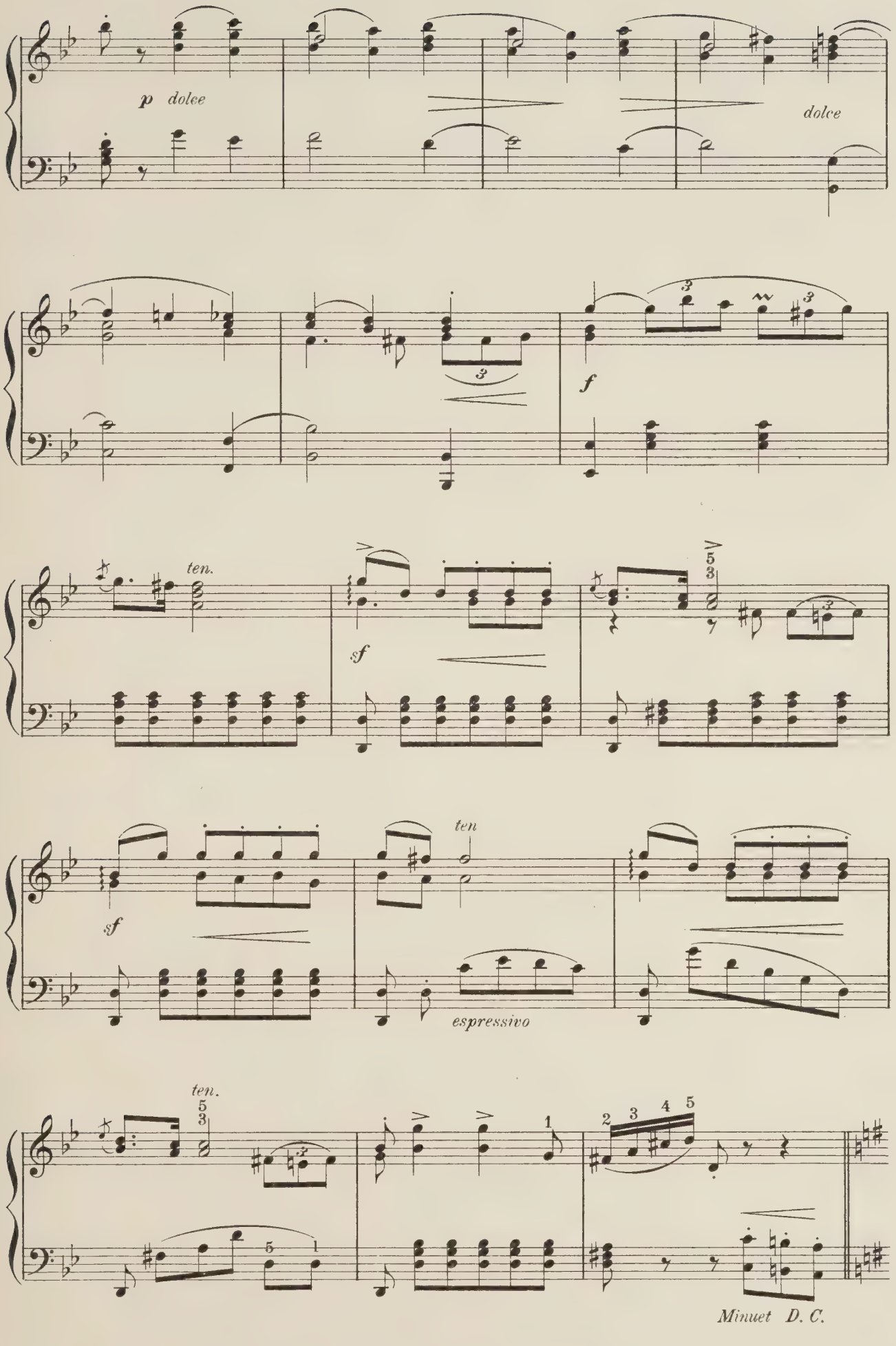
Minuet in G.

L. BOCCHERINI.



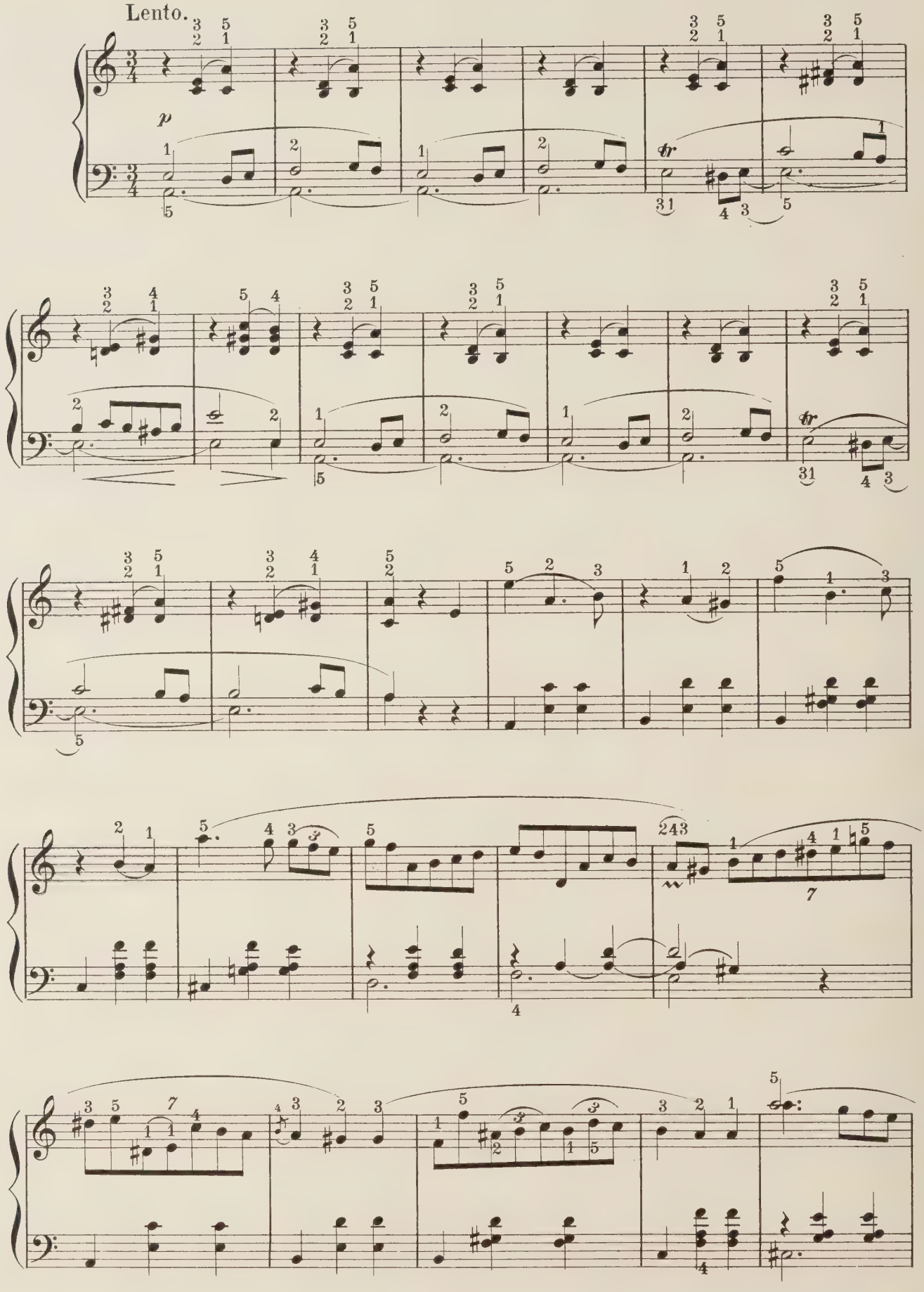

ff
sf
cresc.
f
sf
dolce
cresc.
ff
3
tr
ten.

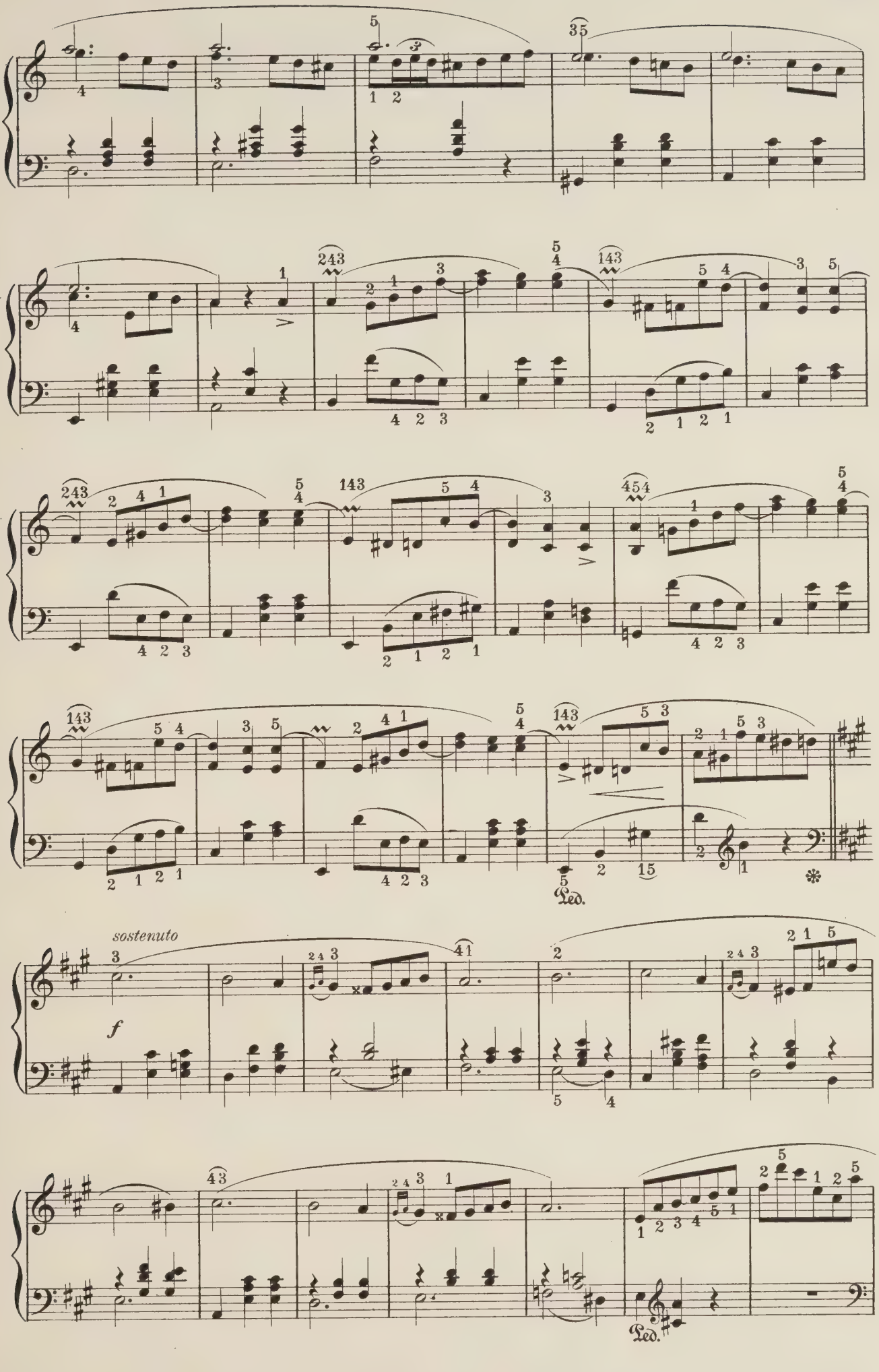

mf
cresc.
sf
tr
1.
2.
ff
f
p leggiero

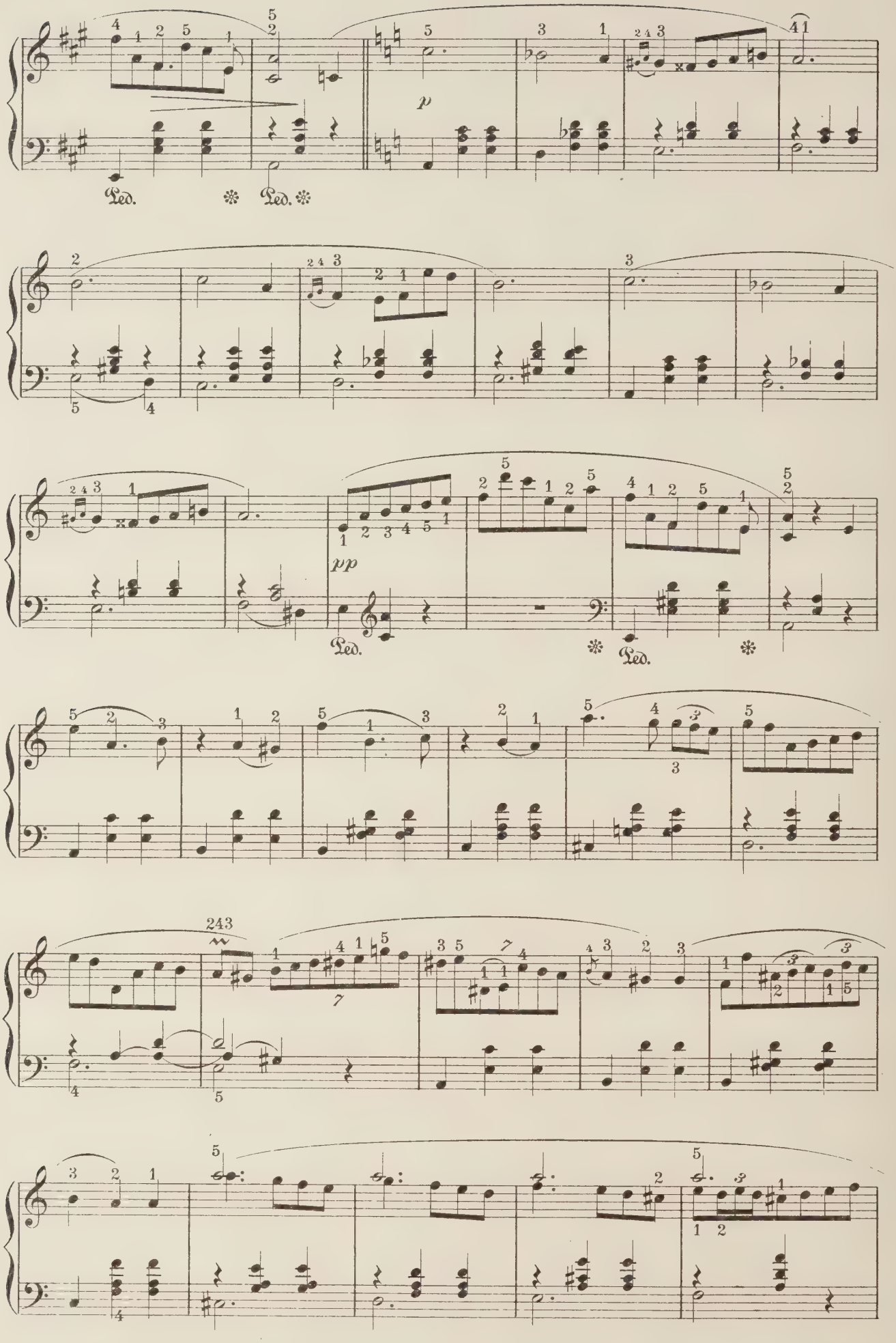

p dolce
dolce
f
ten.
sf
sf
ten
espressivo
ten.
Minuet D. C.

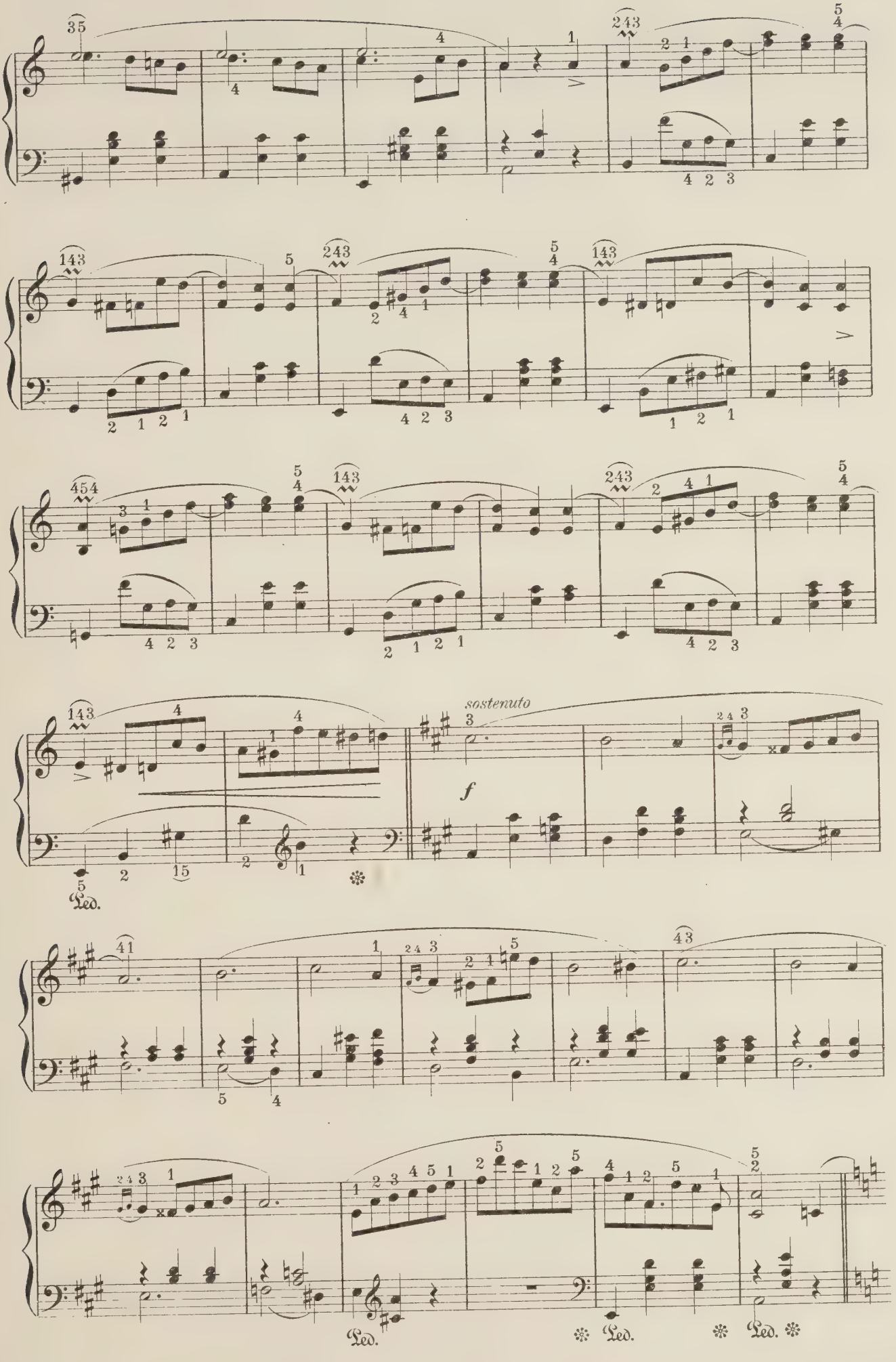
Valse.

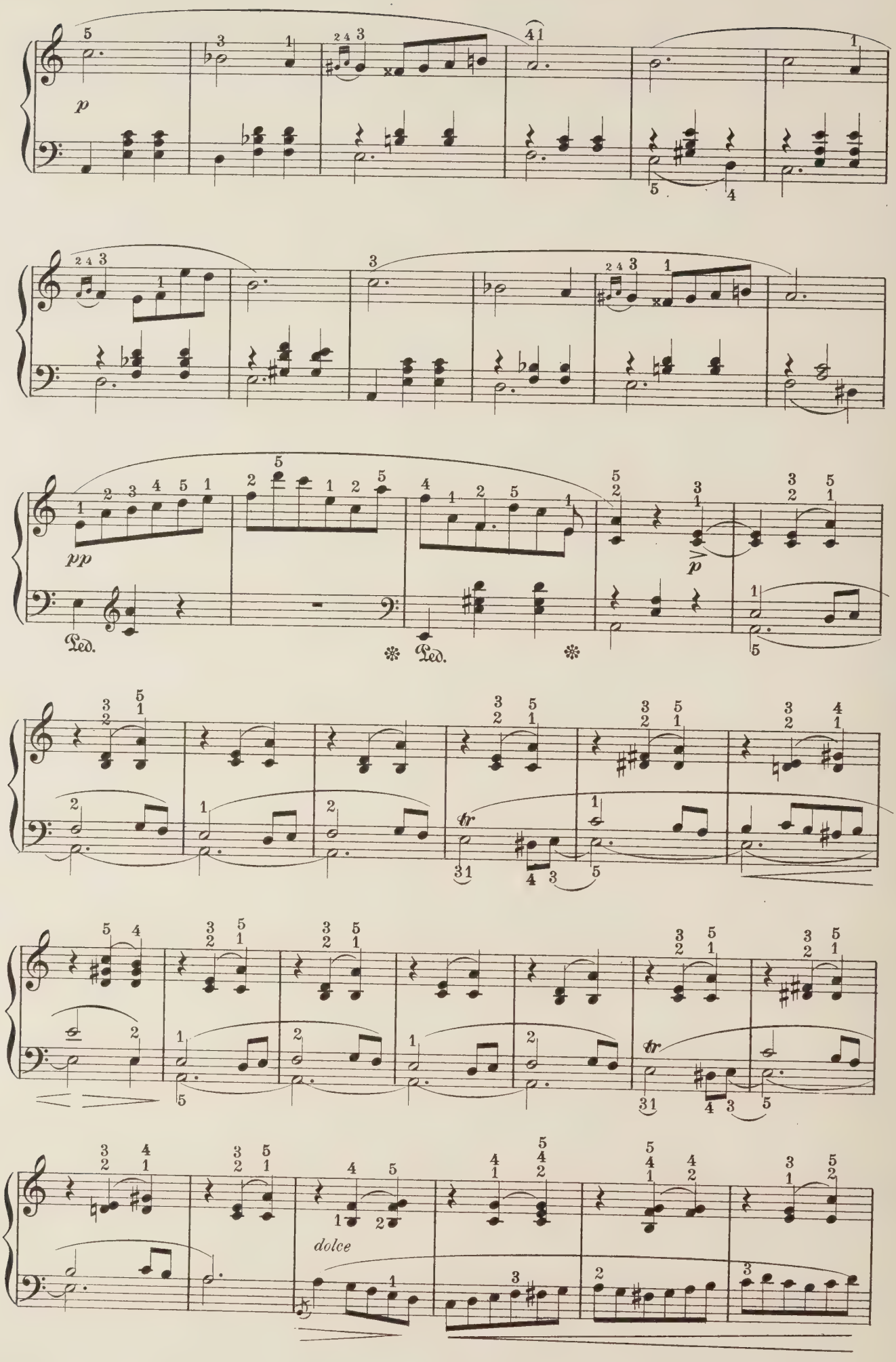
F. CHOPIN, Op. 34. №2.




sostenuto
f
Ped.
Ped.


p
pp
Ped.
Ped.
Ped.
Ped.
243

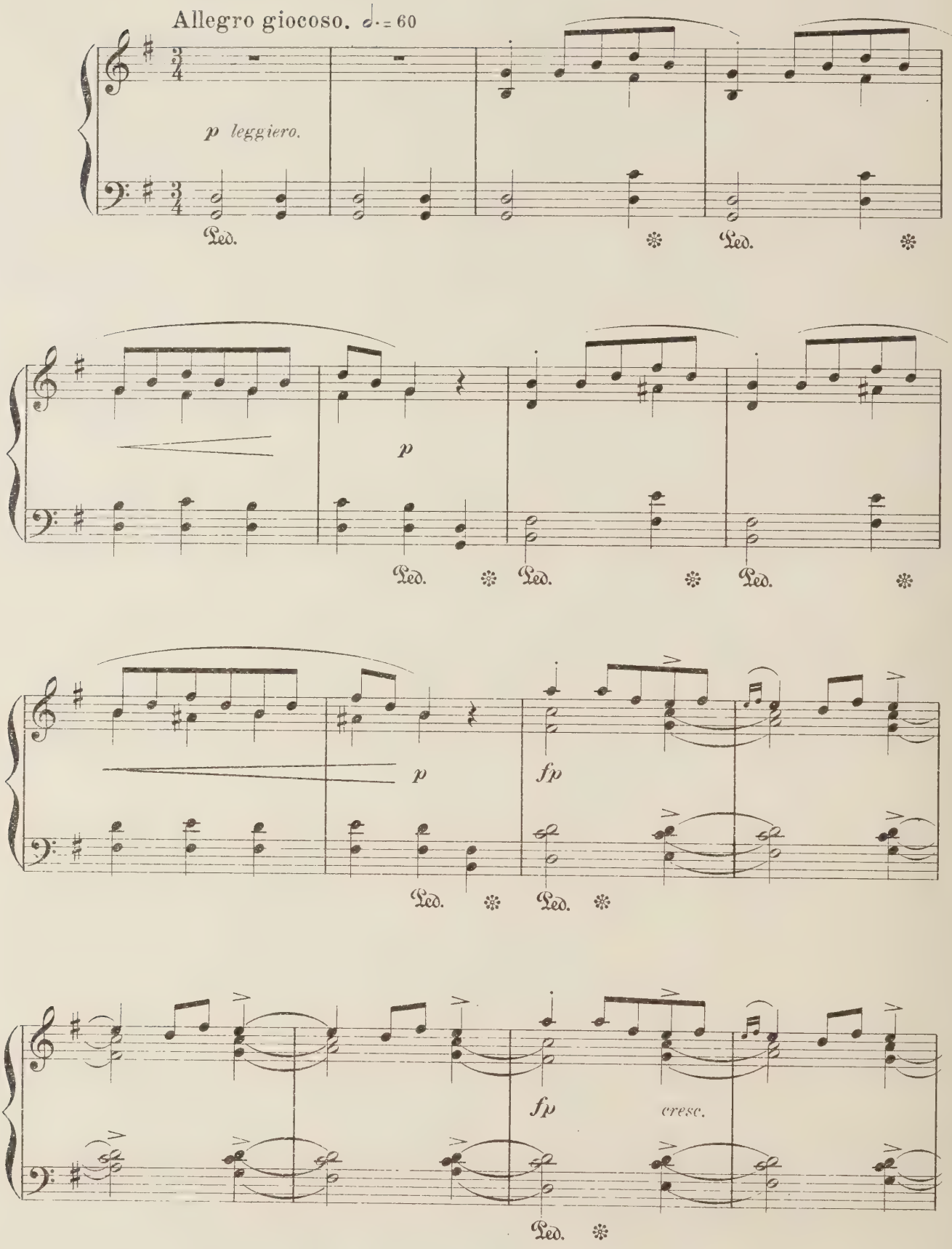

sostenuto
f
Led.
Led.
Led.
Led.

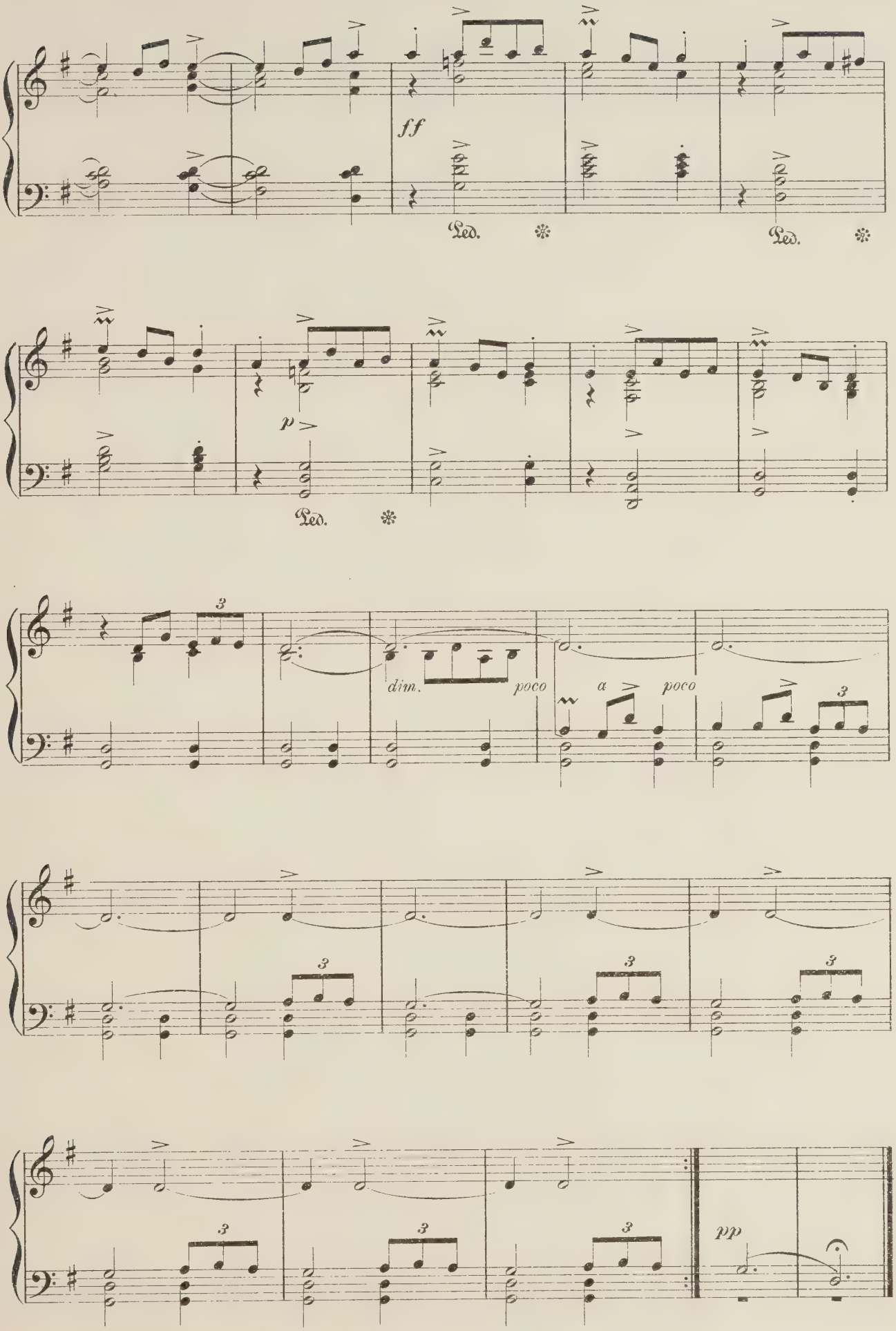

p
pp
Ped.
Ped.
p
tr
tr
dolce


dim.
pp
Ped.
poco riten.
m. d.
p a tempo
tr
rall.

Folk-Dance.

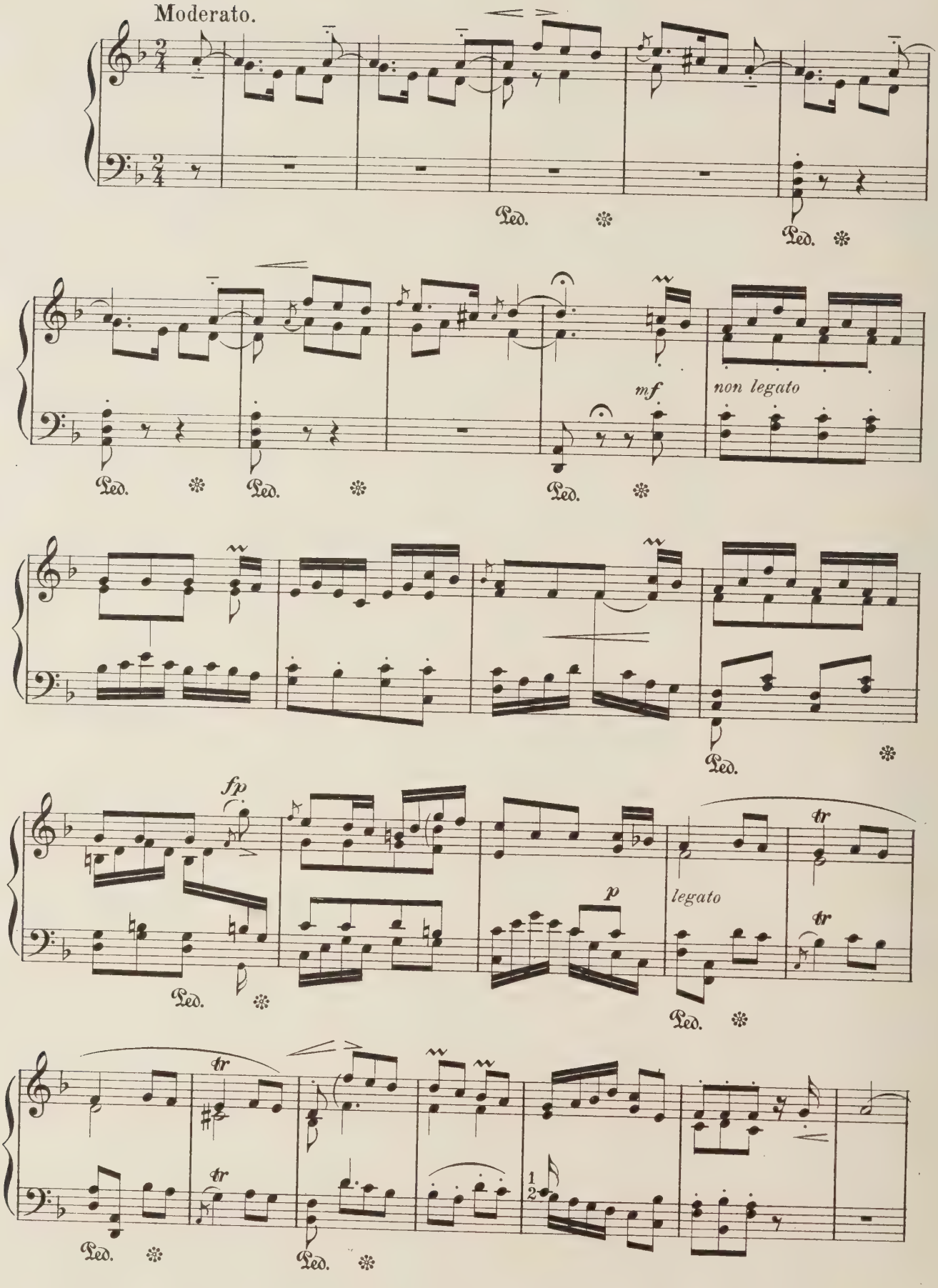
Edw. GRIEG, Op. 38. № 5.




ff
Ped.
Ped.
p
Ped.
dim.
poco
a
poco
pp

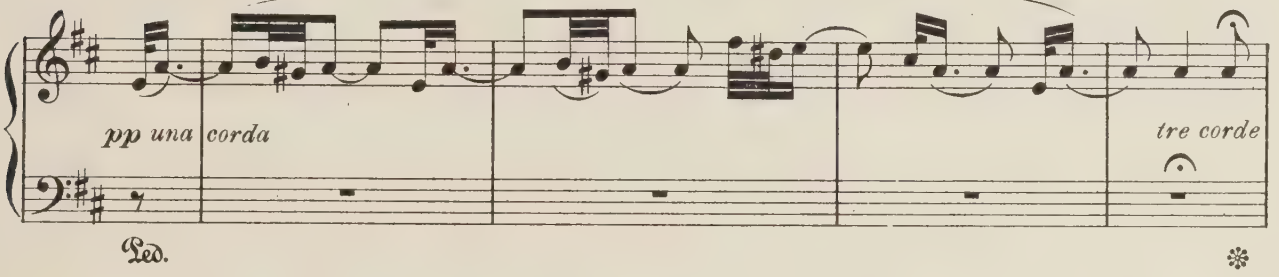
Shepherd's Song.

H. KJERULF.





Quasi Fantasia.

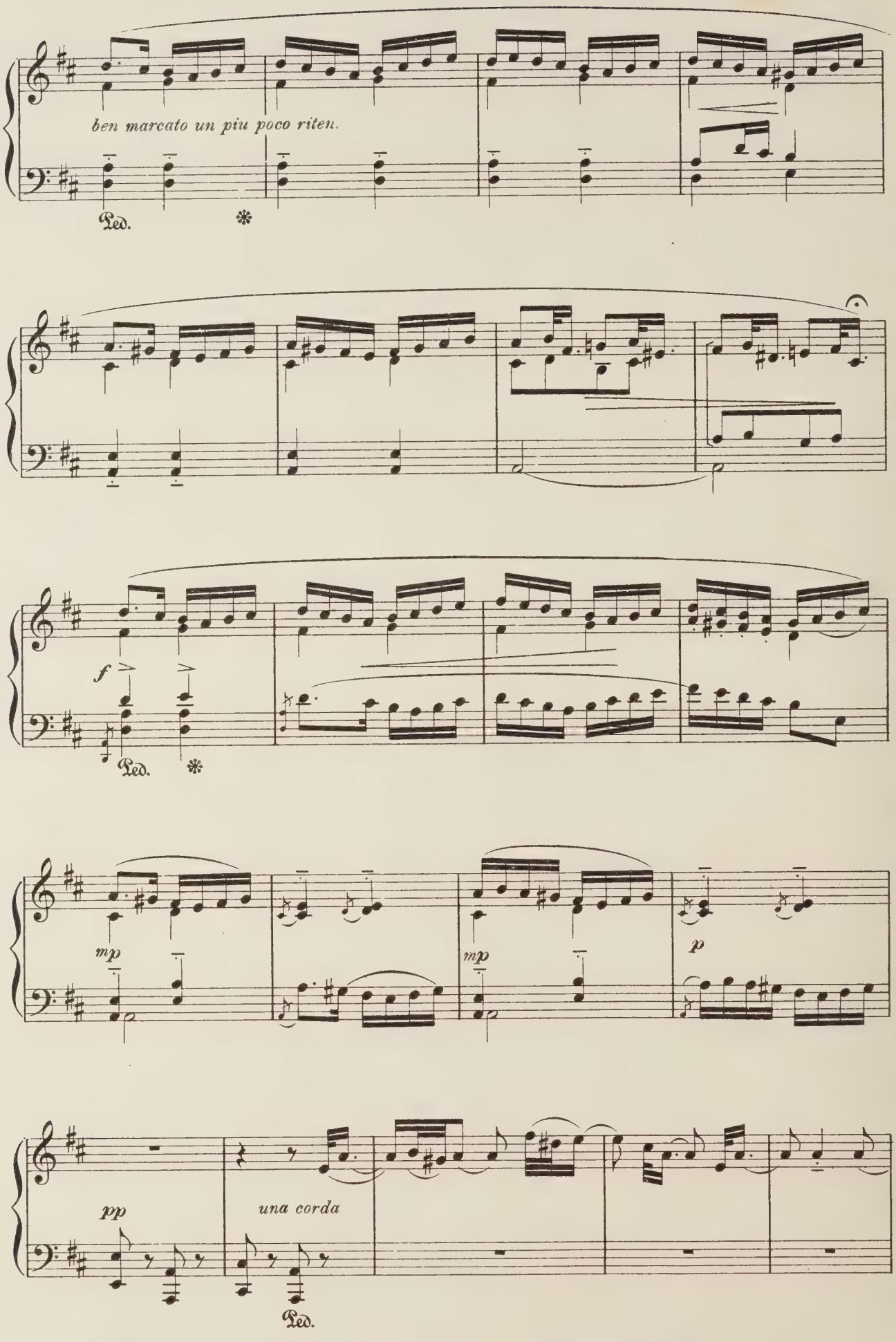




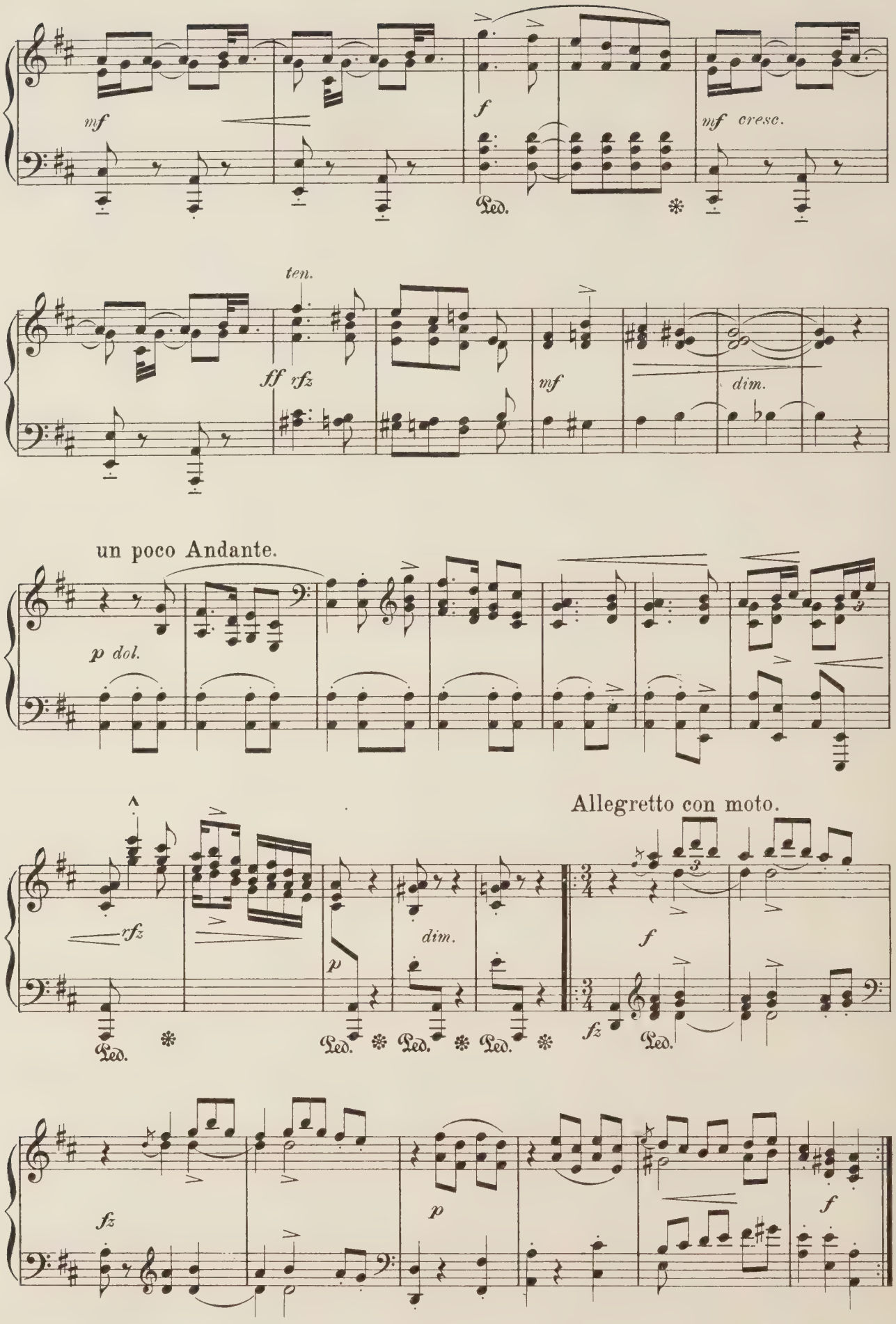


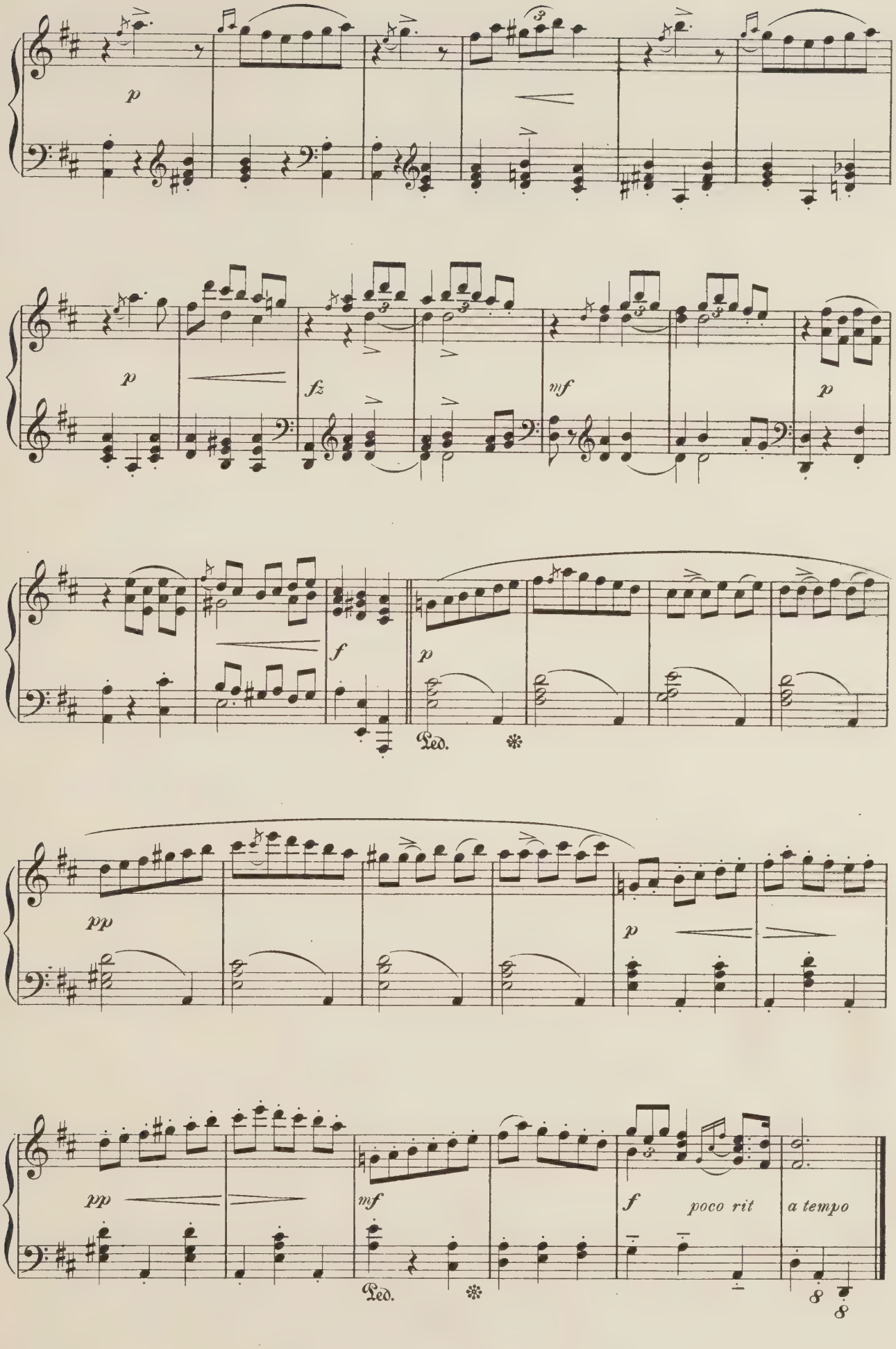





ben marcato un piu poco riten.
Ped.
*
f
Ped.
*
mp
mp
p
pp
una corda
Ped.


Tempo I.
Ped.
pp
Ped.
mf
Ped.
mp
p
mf
p
Ped.
un poco piu animato.
p
f
Ped.

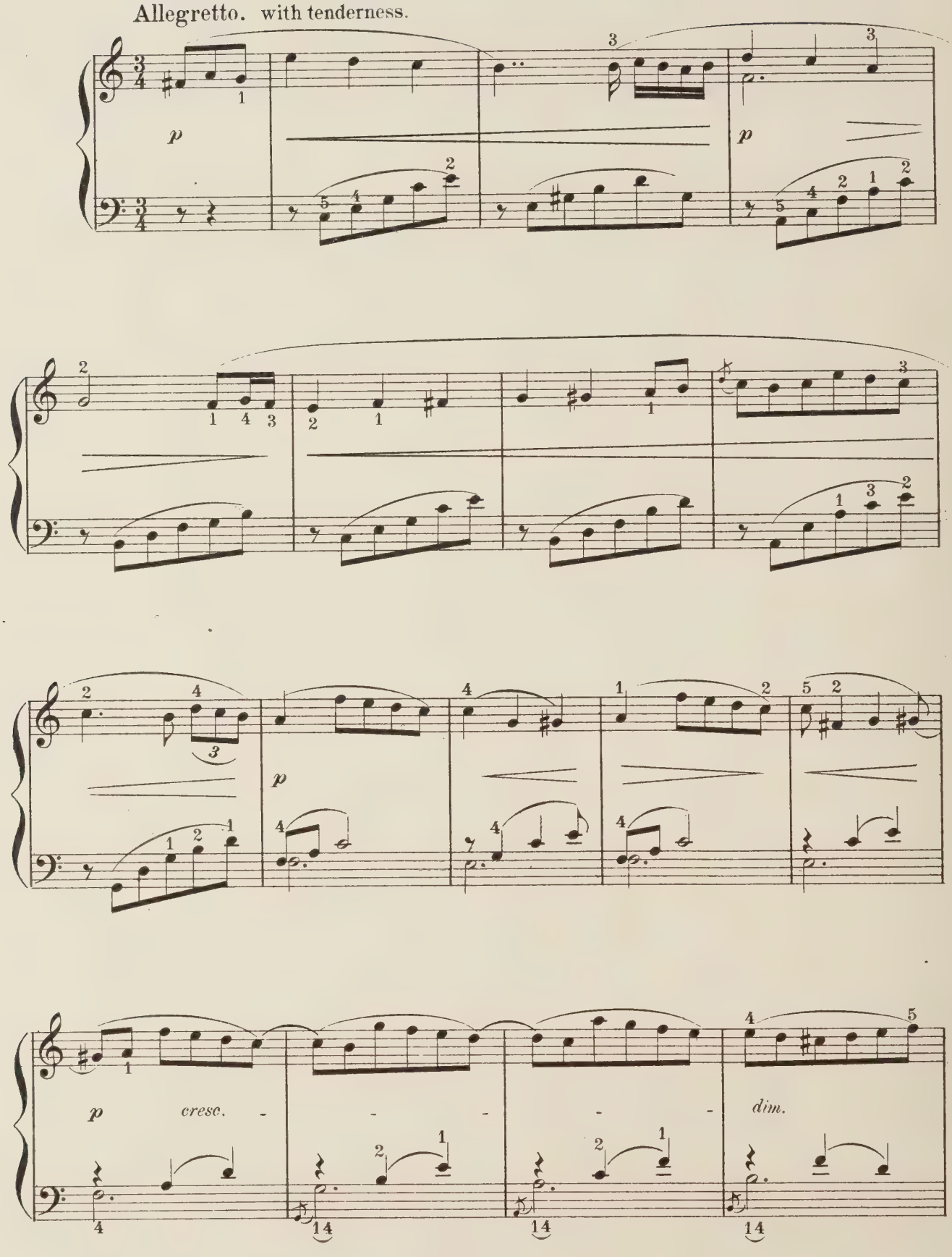

mf
f
mf cresc.
Ped.
ten.
ff rfz
mf
dim.
un poco Andante.
p dol.
Allegretto con moto.
rfz
dim.
p
f
fz
Ped.
fz
p
f

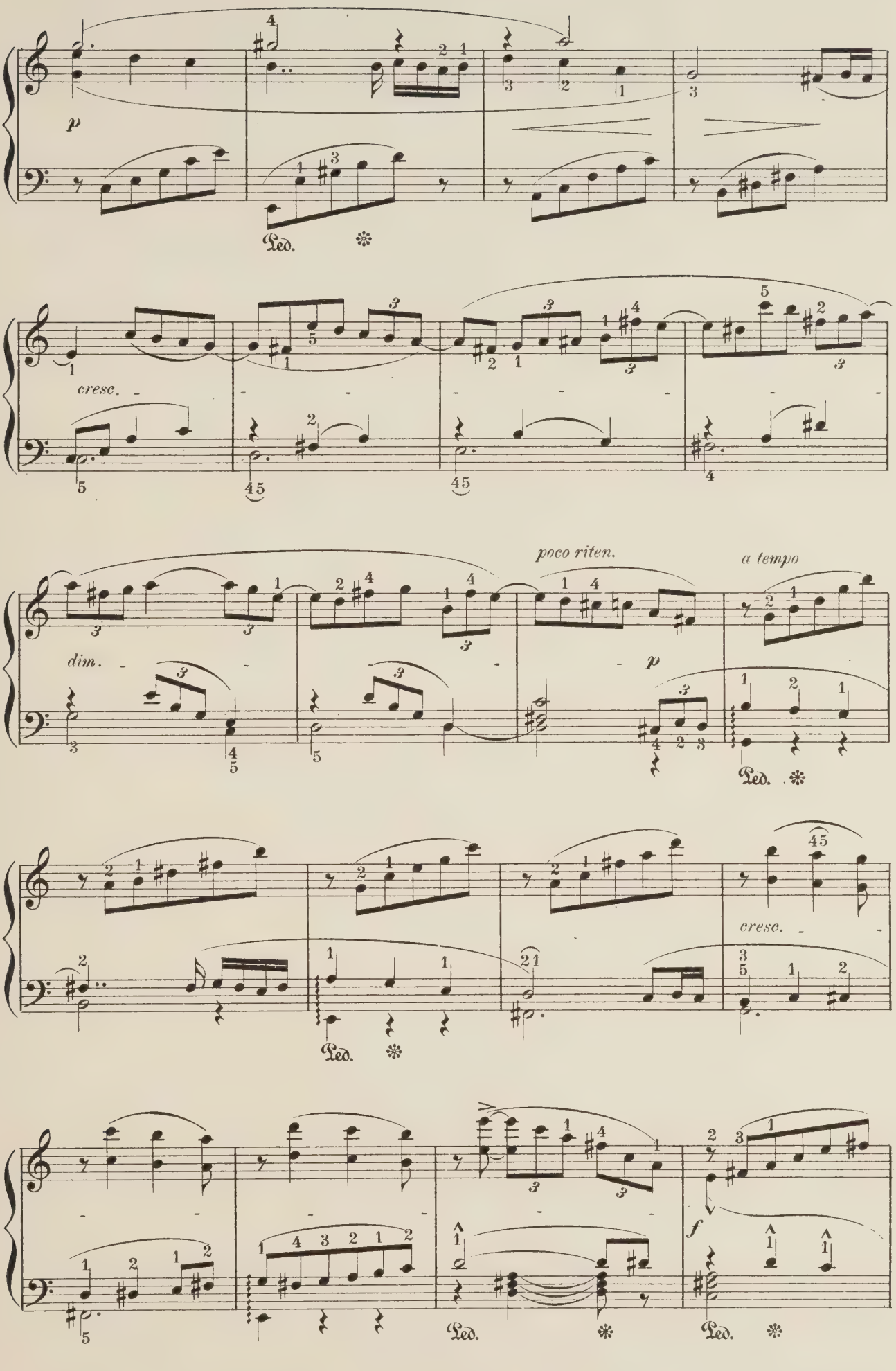

p
p
fz
mf
p
f
p
Ped.
pp
p
pp
mf
Ped.
f
poco rit
a tempo

Album Leaf.

R. WAGNER.

Allegretto. with tenderness.




p
Ped.
cresc.
dim.
poco riten.
a tempo
p
Ped.
cresc.
Ped.
f
Ped.
Ped.

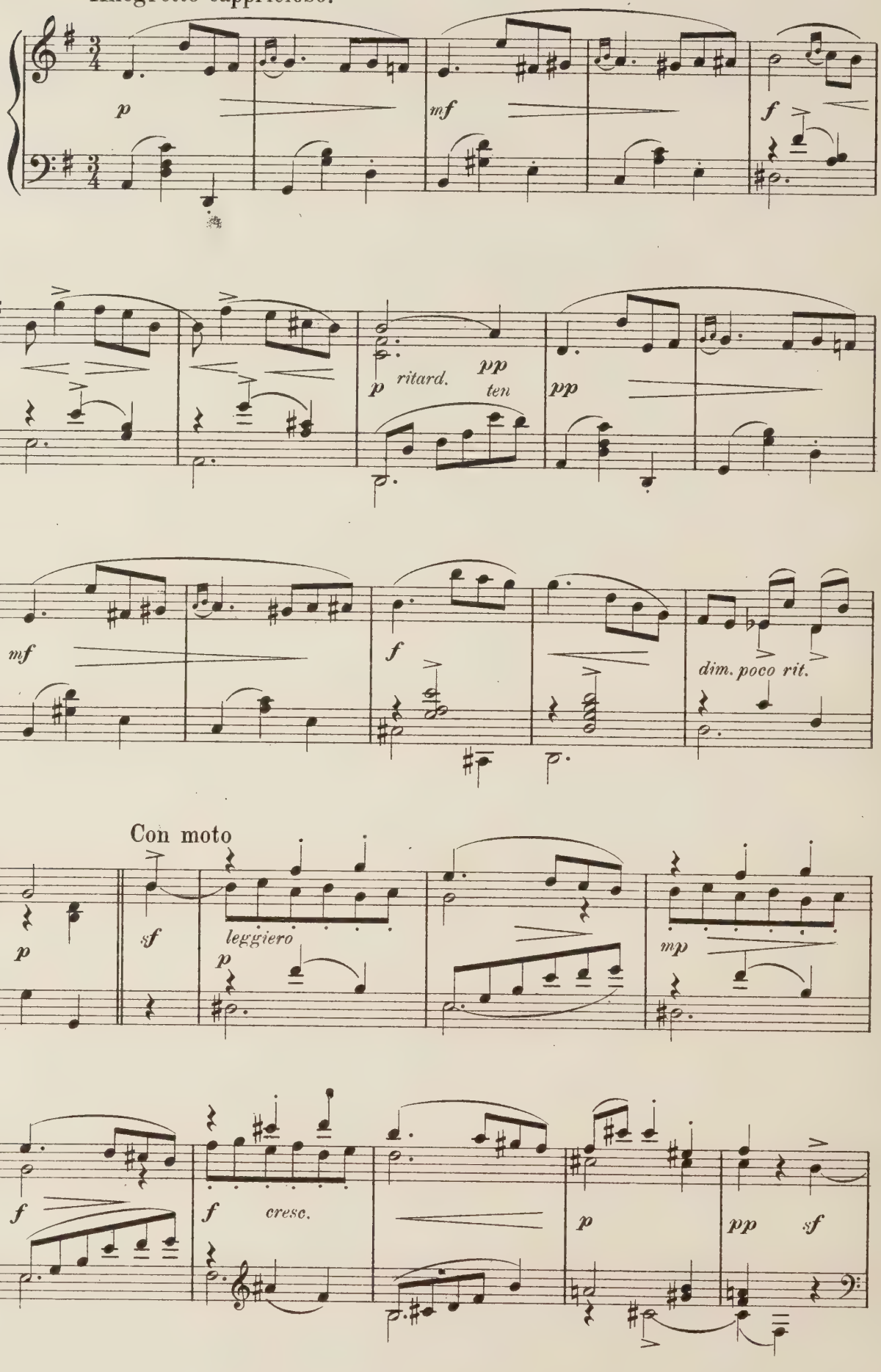

p
f
p
f
Ped.
Ped.
p cresc.
f
dim.
p
Ped.
Ped.
espressivo
cresc.


dim.
un poco rall.
Ped.
Sempre un poco rallentando.
p
più p
pp

Arabesque.

Allegretto cappricioso.

G. KARGANOFF, Op. 6. № 6.



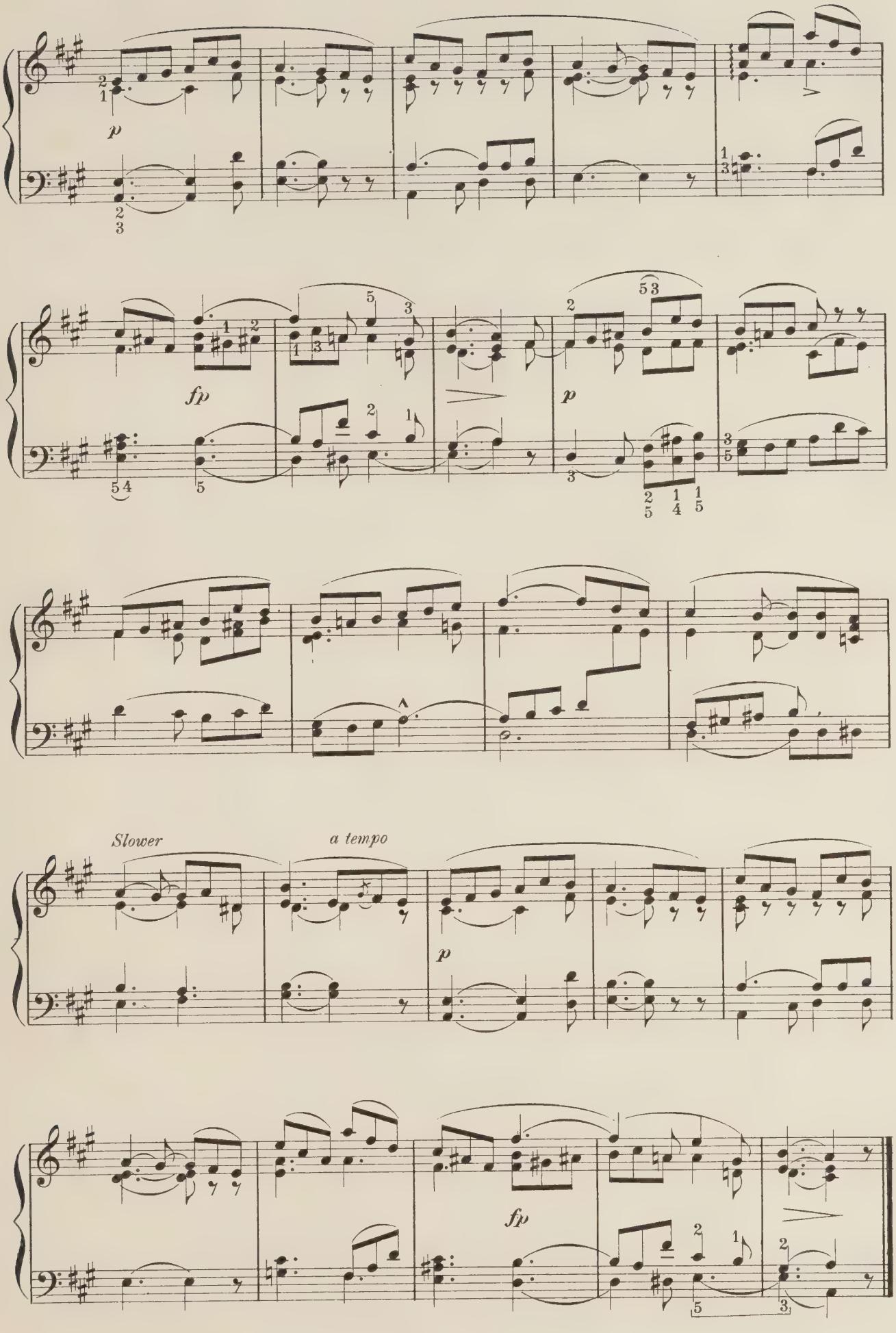

f
f
piu f
Tempo I.
f
f subito pp
f
f
f
p
rit.
ten.
f
f
ff
p dim. rit.
p

Convivial Song.

R. SCHUMANN, Op. 68. №33.

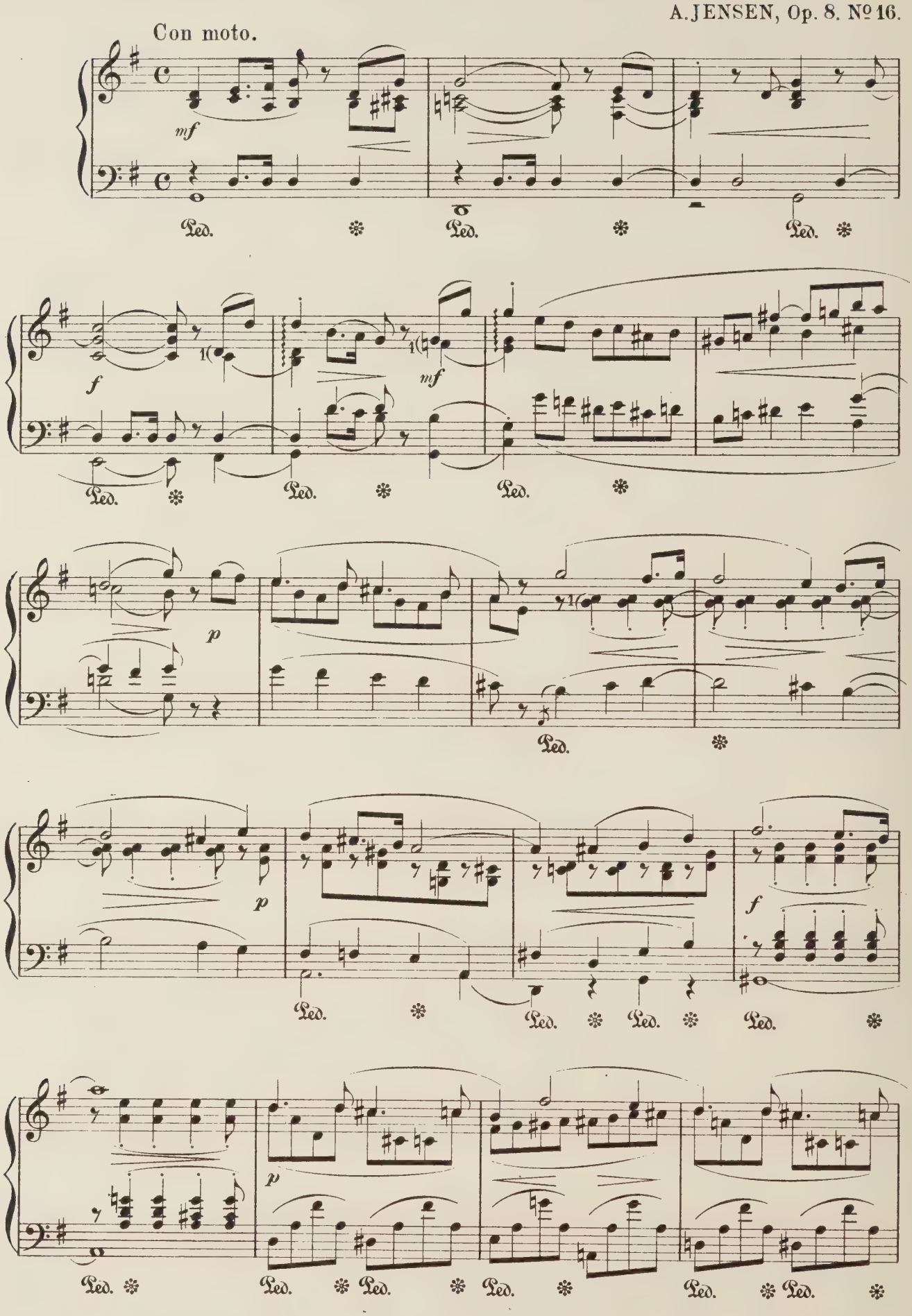
Moderato, molto legato. M. M. ♩. = 72.

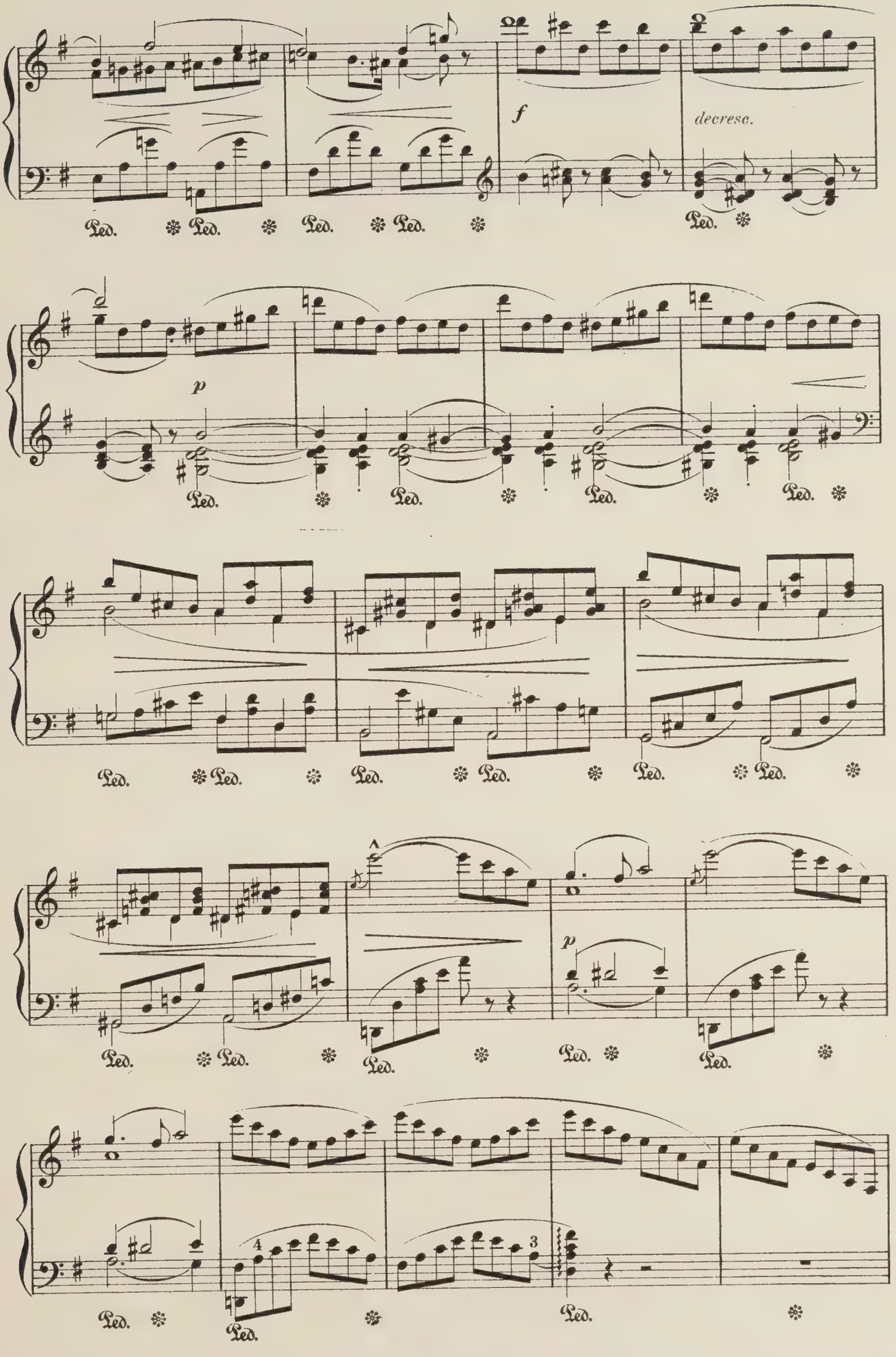


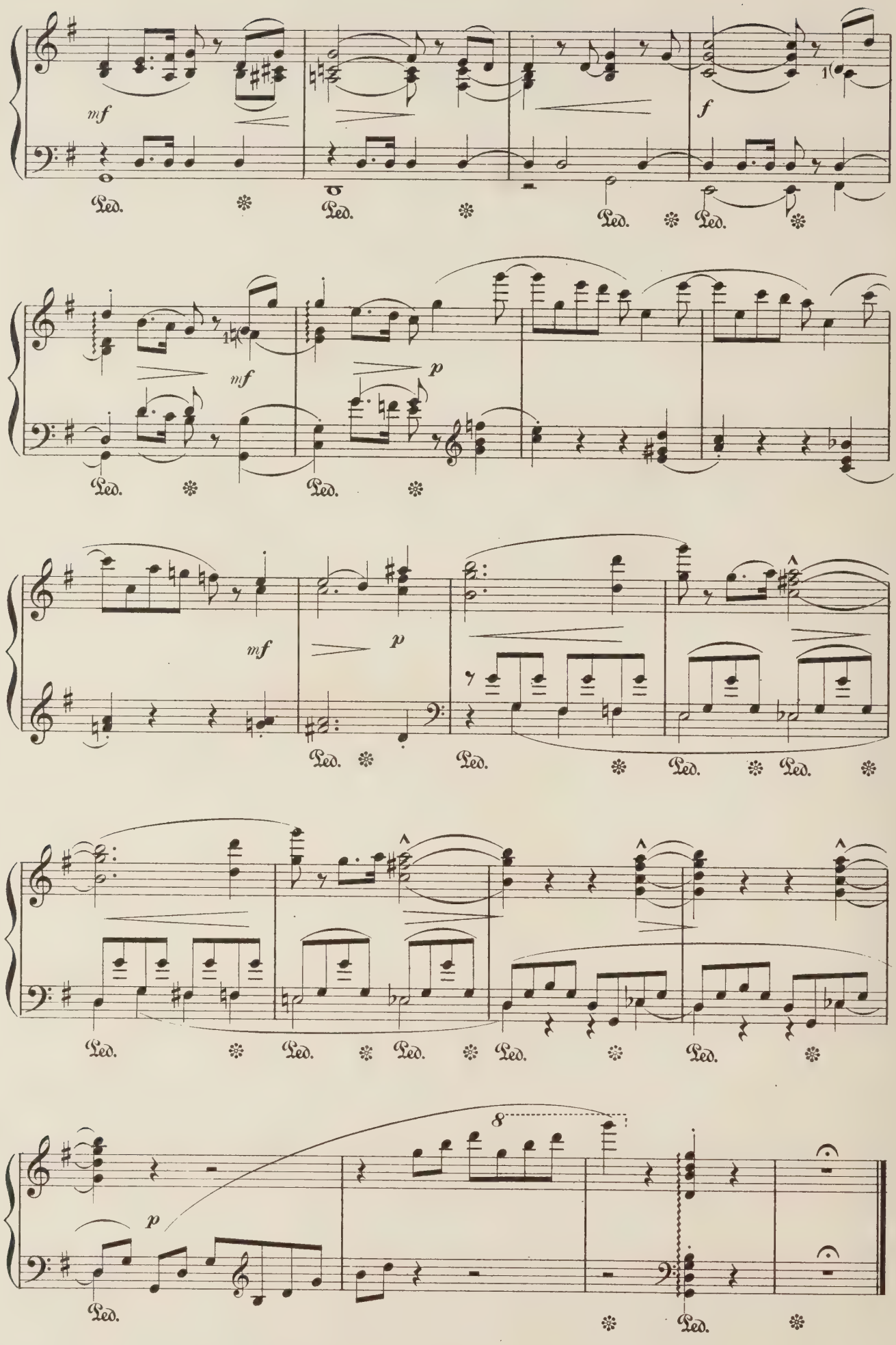

p
fp
p
Slower
a tempo
p
fp

Springtime of Love.

A. JENSEN, Op. 8. № 16.




f
decresc.
p
p
4
3


mf
f
mf
p
mf
p
8
p

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